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Price, 10 Cents.

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VOL. XLVII—NO. 26.

NEW YORK, WEDNESDAY, DECEMBER 23, 1903.

WHOLE NO. 1239.



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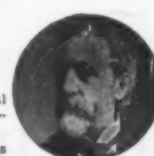
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The Story of King Parsifal.

A Poem by Colletta Ryan.



WITHIN the castle of the Holy Grail
There roams a spirit softly singing o'er
The songs of eager motherhood—the strange
Sweet folksongs of her treasured native
land.

It is the mother of King Parsifal,
Who, in the hush of midnight, weirdly comes
To walk, 'neath reverential splendor, through
The peopled halls of the enchanted house.
"Poor Herzeleide," I said, "if thou wilt speak
And tell me something of the ancient tale
Long shall I pause to hear thy golden voice—
And, if thou wilt come nearer, I can see
If thy fair features do resemble one
Who, after many travels, served the Grail
(The precious cup of countless miracles)
To save great knights and elevate mankind."
I heard the curtain swinging back and forth,
And low, mysterious voices filled the air—
When suddenly, with one swift spirit move,
She stood before me radiant with Life! . . .
With faultless dignity she lifted high
Her mother's hand, and pointed to the room
In which the Grail lay sheltered. I observed
That, when we passed the light, her features breathed
Of Parsifal, beloved of many seers—
The earnest knight whom Wagner knew so well—
Who, many think, was drawn to typify
The highest manhood, born of suffering. . . .
And so I followed her until she paused
And, turning, spoke these words for me alone:
Ah, slain in battle was my noble lord
(The victor of love's sacred tournament
Named Gamuret, who sought me at Seville)—
They slew in battle my most noble lord
And, pierced with the bitter lance of death
Which made of me a widow desolate,
They left him silent on the field of woe,
While I, the mother of his simple child,
I, Herzeleide, pursued the wilderness,
The bare, wild woodland, fearing that our son,
Among the true and loyal courtiers,
Might taste the pride of knighthood, and the joy
Of fierce encounter with an enemy.
My heart was sore afraid I, too, might lose
(As I had lost my cherished love) the son
Whose infant wiles had taught me how to live!
I could not lose my treasure who, with eyes
So trusting, looked upon my tear stained face
To ask: "Where is my father?" I but said:
"Thy father perished of a mortal wound—
My lips must never tell thee more." . . . I called
My people forth and, sighing, bade them swear
To breathe no hint of his nobility
Nor of his gallant death—and to withhold
All stories of brave warriors lest the blood
Within the veins of my young Parsifal
Might suddenly take fire and madly blaze
With yearnings for true knighthood. . . . Thus I lived
Concealing much from deep, inquiring eyes—
I, Herzeleide, amid the wilderness—
The victim of a grief I dared not speak.
One night as I lay sleeping, in a dream,
I saw my husband quietly arise
Between two amber clouds. His face was fair
As on the day our troth we plighted 'neath
The casement of that castle in Seville!
It was as if the sun had taken threads
From out his brilliant gathering of gold
And drawn them, glittering, across the earth:
For all the fields were touched with yellow white
And warmly tinted was the everywhere.
The eyes of yesterday forsook me, and
I saw the world through some inspired glass
Which charmed and terrified me, as a spell
Thrown lightly over my unhappy thoughts.
He came with loving tokens and a smile
Lit up his glowing features. O'er his brow
There gleamed a silver cross which seemed to move
Before him ever pointing out the way.
Through tangled paths and dark, mysterious lanes
My soul arose and gladly followed him
Until he came to Parsifal, our child,
Who murmured in his dreams the while he slept,
"My gentle love," I said, "how stern thou art,"

And stood before him fearful and entranced,
To listen, as with tone imperious,
He spoke his wishes to my only hope:
"Arise, thou child of mine. How canst thou sleep
A poor unconscious knight? Arise! Arise!
King Arthur calls thee to the court. Art thou
Content to linger here while Gurnemanz,
Within his splendid castle, waits for thee
With kindly heart and fond, paternal eye,
To teach thee knightly customs? Canst thou sleep
The offspring of a gallant knight? Arise!
Tomorrow thou shalt leave thy forest home
And wander forth to Nantez where the King
Stands waiting for thee . . . Parsifal . . . my son . . .
. . . But here my vision vanished. I awoke,
A cold chill stealing over me. I sighed,
Full conscious of some dread calamity—
Some great portending. . . . I arose
And sought the couch, in terror and despair.
Where Parsifal lay sleeping. . . . There I found
His boyish face in beautiful repose
And, in his hand, a picture old and worn
Of Gurnemanz arrayed in knightly dress.
I fell, with heavy sobs, upon the couch,



Now certain of some sorrow but one breath
Beyond the torment of the moment. . . . I,
Half opening my eyes, beheld the cross,
That seemed to guide my Gamuret, above
The youthful head of drowsing Parsifal.
'Tis then my lord, with loyal tenderness,
Said: "Herzeleide, it is for all true knights
To serve King Arthur and their countrymen!"

The morning came. Bright flowers shook their heads
In secret knowledge of my bitterness,
And hid the pleasure of the universe
For which they all were born to celebrate!
My stricken heart so trembled with its woe
That when I saw my brave, athletic youth
Go forth to slay wild beasts I was inclined
To say: "Wilt thou not linger here with me,
My Parsifal? Oh, tarry thou, my son!"
But I could give no reason for the whim—
And so he left me weeping in the gloom.
His soul was filled with sunlight, and he sang
A quaint old folksong as he marched away
To slay the forest kings that lured him on
To conquer all the leafy wilderness!
He had been gone but one brief, happy hour
When four knights passed him on swift winged steeds.
At first he thought them gods; but when he learned
That they were only knights he warmly asked

How he, too, might be knighted. And one said,
Who cantered lazily behind the rest:
"Go thou unto King Arthur and request
The gift of knighthood from his noble hands!"
And, hearing, Parsifal was greatly pleased
And homeward flew to voice his eager heart.

This was my dream . . . "My child," I said in grief,
"I am a lonely woman. Thou art all
I have in life; but thou shalt have thy wish."
And thinking that if clad in fool's array
The dazzling court would mock and jeer at him
(Assuring a return both swift and sweet),
I chose a startling cloak of brilliant hue
And threw a pointed cap upon his head,
Then sent him forth upon a sorry steed!

In fool's attire he galloped into court
First meeting Ither of Gaheviess, a knight
Who, claiming Arthur's kingdom, bade the youth
To bear his challenge to the goodly king.
Thus Parsifal approached the throne: he spoke
In accents strange. Ungraceful was his gait,
Discourteous his manner, but he pled
So earnestly for knighthood and one gift
(The armor of the red knight) that the court
Set forth at once to gratify his wish!
To Ither of Gaheviess the lad returned
And bade him yield him armor, but he smote
The brave youth with his spear. A javelin
Then threw back Parsifal and slew the knight,
Closing his eyes forever on the day!
Victorious, the eager boy prepared
To take the armor of the sleeping man.
With trembling hand and wildly beating heart
He girt it on him over the fool's dress.
This done he mounted, with graceful spring,
The charger of the dead man. . . . Thus it was
He rode from Nantez on that day of fate!

Straight to the castle of wise Gurnemanz
Rode Parsifal to study many things:
The use of weapons and the mysteries
Of knightly customs—too, the soft reply,
The art of conversation and repose—
The sin of curiosity. He learned
To question no man ever and he swore
To break no promise. Fourteen days it took
To recreate him. . . . With a glad footstep
At length he traveled on to Pelrapär,
Where, finding a young queen by land and sea
Besieged by enemies, he fought their king
And christened him a royal prisoner.
Then marrying the fair and grateful queen
Became himself the ruler absolute!
Love was the breath of life, the sweetest flower
Discovered by a weary wanderer.
Brave Parsifal by nature knew the word
That most could please and comfort aching hearts
And, with a gentle tongue and manly grace,
He wooed his bride with promises of faith
And bade her mingle with the light again.
For she had been a weary, weeping queen
Whose kingdom had been threatened, and at eve
Her soul grew fearful at the fluttering
Of lilies drooping o'er the garden path.
(So sure she was some hateful enemy
Had come to rob her treasure). . . . Parsifal
Would reassure her tenderly that peace,
Peace, only peace, could ever enter where
The roses grew so shyly 'gainst the wall!
And told her many times how beautiful
Two souls united made the weary world—
In truth he turned a poet and became
A messenger of beauty for her sake,
Until, at length she leaned upon his heart
In glad surrender, happy, conquered, blest
A royal subject at the Court of Love!
After a little time, however, he sighed
To greet his loveless mother. Ah, he thought
How lonely, in the crying wilderness
Apart from all the friendly world, I dwelt!
(He had not heard how woefully I died

A broken hearted woman old in grief,
Upon the wayside waiting for my child)
And so, with eager hope within his heart,
He kissed his bride a light farewell and laid
A group of garden beauties in her hair
And bade her ne'er forget him and to pray
That God would bring him safely home again!
Then, going forth with youthful, happy dreams,
He found a land of magic wondrousness
And saw, amid the tree tops towering high,
The pray'ful castle of the Holy Grail!

Around the mystic table sat the knights,
An order of good noblemen who served
The sacred relics of the Christian Prince.
Among them sighed their king, who pallid lay,
The victim of a sad, unlawful love.
Thus poor Amfortas, who denied to one,
A bold enchanter Klingsor, the divine
And envied right of joining his fair knights
Was made to suffer: the enchanter vowed
He would corrupt, ensnare and ruin all
The Grail disciples. Sinfully he worked,
Assisted by an unnamed spirit and
The mediation of a sorceress
Who robbed the Holy Spear and stabbed the king
Amfortas. In his struggle for the prize
He found himself a sad and wounded man.
And by the Oracle it was declared
That only one could heal his bitter wound,
A simple man, an earnest guileless fool,
Made wise through fellow suffering. . . . The knights
On seeing Parsifal were greatly pleased.
"Perhaps," one said and hastened to the king!

"Who art thou, wanderer?" was gently asked
From every side; but Parsifal could give
No answer that could satisfy his host.
Then spoke the Grail's strange messenger:
"I know" (said Kundry), "truly do I know
Thou art a twig from tender forest trees—
A piece of hemlock, a transgressing pine—
Thou art a Fool! A bit of woodland green,
Bred by a widowed mother, nurtured by
The fairies of the wilderness, through which
Thou art so simple! I have heard thy name:
Thou art a Fool and she who bore thee died
Of sorrow and desertion. Ha! I know
Thy name, oh Fool! Thou strange and guileless Fool!"
Enraged beyond control young Parsifal
Made furious attack upon her, when,
Remembering the prophecy, a knight
Called Gurnemanz prevented the wild youth
From madly voicing his indignant soul!
And, with a kindly word, invited him
To view the unveiled relic at a feast
Within the Temple of the Holy Grail!
It was a feast indeed. The maidens passed
In flowing garments. 'Twas a cloud of mist
A living breeze of snowy draperies
Through which a face occasionally peeped
To hint white mysteries of Paradise!
The costly board was warmly weighted down
With precious burdens and light perfumes filled
The atmosphere with sweetness—and the sound
Of fair, phantasmal figures stirred the air
As if the world unseen had come to speak
A word of hospitality to all!
The squires and true serving men all knelt
Before the Grail. . . . The golden dishes shone
In bright profusion. Parsifal amazed,
Confused, enchanted all at once was drawn
Into this royal throng of shining knights,

An honored guest before an honored shrine!
But he would ask no question. He recalled
The warning of wise Gurnemanz and asked
No man of anything he saw. . . . He gazed
In blank astonishment upon the scene,
Nor spoke one word, nor made one inquiry
Concerning the pale king who suffered much
Unveiling the sweet relic, to prolong
The life of Tituril (his father who,
Old and infirm and full of piety,
Lived on alone by this miraculous
And blessed treatment). . . . Gurnemanz looked down
In sorrow and disgust, for Parsifal,
Through wretched dullness, never asked of him
(Nor any knight) a question of the feast—
Incomprehensible it all appeared,
Which angered so the wise and friendly man
That, for the brainless conduct of the youth—
The crude stupidity, the barren mind—
He drove him, with a terrible contempt,



Away from all the beauty of the Grail!
In mute despair it was that Parsifal
Passed slowly through the ringing corridors,
Discouraged and deserted. . . . In his heart
He felt a woe so inexpressible
That not the saddest note in all the wood
Could voice his bitter sorrow. . . . 'Twas a gloom
Which bordered on distraction, though he knew
Not yet the reason of its being. He
But felt as if the dews of Paradise
Had passed his lips forever. . . . It was then
I, Herzeleide, spoke softly in his ear.
I, Herzeleide, his mother, for I saw
How, in his woe, the spirit turned to light
To beg for guidance. . . . So I prayed with him
And bade him to be strong and clearly showed
How he, the bravest of the noble knights,
Might heal Amfortas and cause happiness
Among the Order. . . . With a peaceful heart
He walked between the flowers and prepared
Himself for wisdom, and renounced the Fool
Within him. Thus it came to pass

That Klingsor, seeing strength in Parsifal,
At once acknowledged him an enemy
And, calling Kundry, bade her work a charm
Upon his spirit, to enslave his will
Beneath the magic of a fatal spell!
The dark enchanter, Klingsor, lured my child,
My gallant Parsifal, to view the light
Fair, dazzling, wonderful within the gates
Of magical attraction. . . . There she lay
A wicked lustre in her softening eye,
Strange Kundry waiting for her simple prey!
Ah, she must woo him—fascinate his eye
With flower maidens, and compel his ear
To listen to sweet music. . . . She must capture him
With roses odoriferous and soft perfumes—
She must delight him with the kiss of love
And win his soul forever from the day. . . .
He came with faltering step and tender sigh,
My Parsifal, to view the tempting scene.
He was so weary of the world, in truth
He cared not where he went. But it was good
To see the flowers growing, and to hear
Soft music in the distance. Something moved
So near him that he turned and, looking down,
He saw the temptress lying amid leaves
That waved and fluttered lazily between
The spreading palms. . . . She raised her deepening eyes
Until they met the depths within his own
Then fixedly she gazed on Parsifal. . . .
Thus would she lure him even unto death,
Thus would she bend him to her evil will!
She spoke low words to him and worked upon
The feeling he had borne for me. She tried,
With every art, to victimize him there
Amid the beauty of the garden scene.
"It was thy mother's love," she softly said,
"Which made thee what thou art and thou shalt look
A thousand years ere thou canst meet a queen
With half the graces Herzeleide possessed.
A babe I saw thee nestling in her arms—
A pretty babe thou wert, with lustrous eyes,
That read the secrets of the Infinite.
The while thy mother smiled between her tears
To see thee playing mid the shady trees,
So young, so fair, so like thy father, that
She could not weep beholding thy dear face!"

He neared her with a helpless, answering look
Which pleased the monster Klingsor, who beyond,
Well hidden from the eye, beheld the scene.
'Twas not until the sad stream hurried by
In chaos and confusion, and the flowers
Quarreled among themselves and flying birds
Fell dead upon the ground that Parsifal,
Surrendering his lips to one dark kiss,
Awoke to know his danger—and to tear
Himself away from the abyss of sin
Which might have claimed him had not some fair wind
Blown thoughts of purer days against his face.
With firm, determined step he walked away
Nor turned to see the waving palms that spoke
Low, murmurous love songs to his fluttering heart—
Nor turned to see the rose that followed him.
Across the garden, thrown by Kundry, who,
Enraged at her defeat, called Klingsor near
To help her to recapture Parsifal.
Intent upon the death of Parsifal
The Holy Spear, by Klingsor's cruel will,
Went humming through the air. A force unseen,
Defying the precision of his aim,
Came softly down and turned the shining blade
Which hovered o'er the knight's majestic form.
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The sacred weapon caught. O, day of joy!
O, hidden spirits singing through the mist!
O, precious oracle, thy word was heard
Above the thousand voices of despair!
Thy Parsifal was born to serve the Grail
And heal the recreant knights who cried to him
In memory of an accursed wrong!
With thoughts of gratitude and many prayers
The Spear he lifted toward the golden light
And, asking for a favor from the king,
High in the air he drew a perfect cross.
Or moment of pure triumph! O, the power
That follows dauntless courage! O, the truth
And beauty in the intercourse of God!
With one wide sweep of this immortal wand—
This Christian Symbol—fell the magic house
In weird confusion to the thrice blessed ground!
The garden lay in ruins and the winds
Swept far the flower maidens, till no trace
Of Klingsor lingered in the atmosphere.
The breath of Eden touched great Parsifal,
Who looked with new light shining in his eyes,
Upon the supplicating Universe!
And thus it was he skimmed the ledge of hell
To work the miracles of God in man!

Through all his wanderings he closely kept
The Spear and, in possessing it, there fell.
Upon his soul the secret of true life!
At last with beating heart and trembling hand
He bore it to his brothers of the Grail. . . .
By anguish driven from his sacred home,
Good Friday morning, in a hermitage
He found wise Gurnemanz, and by his side
Repentant Kundry, who, in sombre garb,
Wept tears of woe and bitterness. He saw
The Brotherhood reduced to mute despair.
Deprived of mystic food (their saving bread)
They grew demoralized and weak. The knights
Held forth their hands to Parsifal with sighs
Of "Mercy! Mercy!" . . . Gurnemanz looked on.
"Thou art," he cried, "the conqueror of the curse
Of Kundry. I anoint thee king
Of all the Order!" Then did Parsifal
Baptize the weeping Kundry and assure
Her spirit of redemption—and he placed
The kiss of absolution on those lips
That once had tempted him from Paradise.

The soft winds blew across the silent rocks
And stirred the foliage to speak the joy
Of one who soared above the face of death
To point his fallen brothers to the light!
Repairing to the temple there he found
Amfortas pale with fear and filled with dread.
The dying knights demanded that their king
Unveil the Grail. . . . He shrunk from suffering
Caused by the curse of Klingsor which before
The sacred relic sorely tortured him!
With trembling lips he begged the Brotherhood
To kill him. He implored them to release
His soul from royal office. Parsifal,
With thoughtful mien and calm, uplifted eyes
Approached his miserable brother. He,
With gentle touch, applied the Holy Spear
And straightway healed Amfortas! All the knights
In speechless admiration knelt before
His kingly wisdom, and strange Kundry fell
No more to waken at his saintly feet!

Thus for his countrymen, grown strong and wise
Through fellow suffering, lived Parsifal.
His purity of heart had led him where
The songs of fairer lands could reach his ear

And, hearing, he relumed the temple with
A prayerful mind—a reverential voice.
A royal knight was he, but first of all
A servitor of the immortal Grail!
A world inspiring monarch and a child
Of white simplicity. A son of light
He sat enthroned on his jeweled throne,
His faithful wife beside him while he prayed,
And, too, my clinging spirit, strong and true;
While high above him, eloquent with love,
Stood Christ by whom the Brotherhood was blest
To dwell in happiness forevermore!

I heard the curtain move from side to side
Then fall upon the drama. All was o'er.
As swiftly as she came went Herzeleide,
With pensive folksongs, through the corridors!
The gray, intruding dawn had silenced her
Who spoke at midnight till the break of day
For those who loved the story of the Grail!
So fell the curtain with the rising sun,
And I was left to carry forth her soul
And voice the secrets of King Parsifal!

THE OPERA "CHOPIN."

FLORENCE, Italy, November, 1903.

To The Musical Courier:

GEORGE SAND wrote of Chopin: "Un jour viendra où on orchestrer sa musique sans rien changer à sa partition de piano, et où tout le monde saura que ce génie aussi vaste, aussi complet, aussi savant que celui des plus grands maîtres qu'il s'était assimilés, a gardé une individualité encore plus exquise que celle de Sébastien Bach, encore plus puissante que celle de Beethoven, encore plus dramatique que celle de Weber. Il est tous les trois ensemble, et il est encore lui-même, c'est-à-dire plus délié dans le goût, plus austère dans le grand, plus déchirant dans la douleur." *

Whether one agrees with the comparison of Bach, Beethoven and Weber or not, the fact remains that Chopin was one of the greatest masters of his age or any other age, and the prediction that his piano music would be orchestrated is fulfilled. I heard the third representation of the opera of "Chopin" in Milan. Would you like an account of it? I think so, because every virtuoso on the piano plays Chopin, every violinist plays his Nocturne in E flat; every amateur's ambition is to play Chopin, and to all, then, this opera is or must be of great interest.

The libretto, written in verse by Angiolo Orvieto, is divided into four acts, each representing a different period in Chopin's life. The scene of the first act is laid in Poland, on Christmas Eve, by the frozen lake upon which gay groups of skaters pass to and fro. Chopin appears with his friend Elio. They converse and watch the skaters. Chopin, the first inspiration of genius in his breast, is melancholy and dreamy. Elio leaves him; he remains alone by the lake at nightfall. Stella, the object of his poetic, adolescent love, advances singing. Chopin listens ecstatically to her song, then goes to meet her and together sweetly and purely, hand in hand, they dream of joy and beauty.

The second act is nine years later, in Paris. The scene is laid in Flora's villa. Chopin is at the height of glory and success, children come to crown him with flowers, but in the midst of it all he is thinking of his beloved Poland, of her sad fate, of his father's unseen grave. Elio tells the children tales of Polish heroes. Chopin, inspired by all these memories, goes into the house from whence one hears the sounds of a beautiful nocturne, composed on the hour. His hearers, when it is finished, sing their enthusiasm.

"Histoire de Ma Vie." Cinquième partie, XII.

Then Flora and Chopin, in an ecstasy of passionate love, listen to the song of the nightingale.

The third act, two years later, is in the island of Majorca. Chopin, already attacked by deadly illness, has gone there with Elio and Flora in the hope of renewing life. He is alone with an old monk; his companions have gone out to sea. A terrible storm comes up. Chopin, in the anxiety about the fate of the dear ones, does not heed the rain and the wind beating against his breast, and finally faints with exhaustion. Flora and Elio return, but Grazia, the sweet child who was with them, is dead.

The fourth act is ten years later, in Paris. Chopin, seated in an arm chair in his bedroom, is dying. Elio is with him. Together they listen to the distant sounds of an "Ave Maria"—talk of Poland and of Stella, Chopin's most tender, most pure memory. At that very moment Stella comes in at the door. Chopin rises in the exultance of joy, but soon falls back in his last agony. Stella and Elio kneel by him; he speaks to them gently and gives them a box containing Polish earth which his father had given him and which he wishes to be put on his grave. Then in an aureole of light he draws his last breath.

The music is most conscientiously and with consummate skill adapted, orchestrated and somewhat added to by Giacomo Orefice. The introduction is taken from his "Fantaisie on Motifs Polonais." I was surprised to see the orchestra so arranged that the flutes and clarinets were placed in front of the first and second violins, but they had the principal part in the introduction and in other parts of the opera. The great duo in the first act was taken from the Berceuse in C flat, but sung in D flat. The chorus, admirably trained, sang a number of mazurkas. In the second act the Prelude is from the First Concerto and scherzos. The baritone solo and chorus of boys, most effective, are from the Fantaisie and Nocturne, D flat, sung in C sharp minor. The duet between Chopin and Flora is from the Etude, E major. In the third act the storm is described from his Ballade in F and the Finale in Nocturne in C minor. In the fourth act, the death of Chopin, the music is orchestrated from his Nocturne in F minor.

These are only some of the details, because the opera comprises fragments from all his piano works, but none of his vocal works. Nocturnes, ballades, mazurkas form the chief basis. George Sand is right. Even to a lover of Chopin music the effect of singing the melodies in his piano works was intensely interesting, exciting and a revelation.

What the success of the opera would be before the general public I am unable to say. It appears to me it would appeal more to the lovers of music, because the musical effect eclipses altogether the dramatic effect. The robust tenor singing, with healthy lungs in contrast to the delicate Chopin, reminded me of Chopin's saying when he declined to play after dinner, and was told that Liszt, Rubinstein, Thalberg and all the artists played at that time, "Mais j'ai mangé si peu." The singers I don't feel inclined to criticize. They reminded me of the saying: "Don't shoot the man at the piano—he is doing his best." Indeed your sympathy was all with them. They seemed so interested and were trying so hard to do their utmost. The conductor (I have unfortunately forgotten his name) did his work so well that he was twice recalled with the artist. Although his conducting was perhaps a little too dramatic, so that one could pay him the same compliment one did once to a great pianist after his performance, "How you do perspire!" he was terribly in earnest, and evidently enthusiastic over his work. The audience was charming. You could have heard a pin drop during the performance; they appreciated every nuance and demanded encores where encores were deserved. If their enthusiasm is any criterion the opera ought to take everywhere. I was told it is shortly to be performed in Chopin's home—Warsaw.

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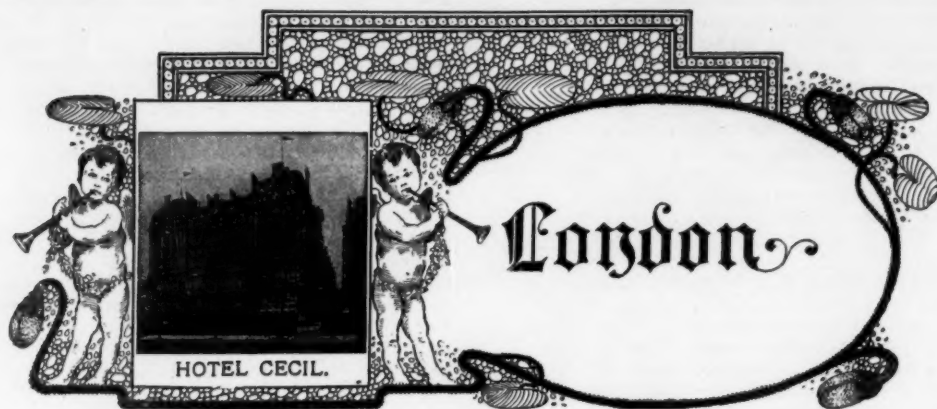
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HOTEL CECIL, LONDON,
December 12, 1903.

PLUNKET GREENE certainly is a very remarkable man. After singing for years in a style that was peculiarly his own, and, from a purely vocal point of view, neither particularly good for his voice nor particularly satisfactory for his hearers, he has suddenly taken a turn for the better. Voice production was in the old days never a strong point with him. If the weather was good and he was in perfect health he would sing admirably, but he was always very susceptible to external influences, and if he was not at the top of his form, which was, unfortunately, only too often the case, his top note became forced and ragged and his intonation frequently left much to be desired. It is not every singer who would be prepared to overhaul his method so late in his career, and Mr. Greene is to be congratulated on having done so. The results certainly repay the trouble. A little while ago it seemed as if his voice was going altogether, yet today he is singing better than he has ever sung before. His performances have the same charm that always characterized them. But whereas in the old days he was not able to give full expression to his ideas, he has now acquired a satisfactory technique, and the charm of his singing is immensely enhanced. It is improbable that a year or two ago he could have got through the "Dichterliebe" without tiring himself out. On Friday last, however, he sang the cycle admirably, and was quite ready to attack the group of Irish songs which formed the second part of his program. It is impossible to be too thankful for such a change. Plunket Greene has always been a delightful singer, but it was impossible to derive unalloyed pleasure from his recitals because of the glaring defects in his method. With these swept away no one can question his right to a place in the front rank of the lieder singers of the day. With one exception his performances of the delightful songs which compose the "Dichterliebe" cycle were ideal. He gave his temperament free play, and the various moods of the songs were caught to perfection. The only exception was his reading of "Aus alten Märchen," into which for some reason best known to himself he attempted to infuse something of the spirit of the "Two Grenadiers." But apart from this, the performance was a perfect triumph.

Vocal recitals have been the feature of the present week, and they afforded rather a welcome relief from the perpetual round of violin recitals to which we have been treated this season. On Monday afternoon Miss Alys Mutch gave her second recital at the Bechstein Hall, and showed once more that she could, if she chose, be an exceedingly good singer. She has a superb mezzo soprano voice, which, however, still needs further training, and it is to be feared that her performances will never be really good till she has ac-

quired something approaching a satisfactory production. Her voice at present seems to spend its time in wandering to and fro between her teeth and the back of her throat, which is all the more to be regretted as many of her notes are really magnificent. One of the most delightful features of the concert was the perfect singing of Dr. Theo Lierhammer. We have seldom heard more charmingly sympathetic readings of Schumann's "Der Nussbaum" and "Mit Myrthen und Rosen."

Miss Susan Strong's recital attracted a good audience to the Bechstein Hall on Tuesday afternoon. Miss Strong has a fine voice, plenty of dramatic feeling, and she exercises good taste in the choice of her songs. But, like many other singers with strong dramatic gifts, she is a little liable to exaggeration. Her performances are, however, generally interesting, and her recitals are well worth attending.

But by far the most interesting recital of the week was that at which Frau Strauss-de Ahna sang sixteen of her husband's songs. This recital took place at St. James' Hall on Wednesday evening, and unique though the opportunity was of becoming acquainted with a number of songs which are but little known here, and, moreover, of hearing them performed exactly as the composer wished, for Strauss himself accompanied his wife, the hall was but poorly filled. Singers are always more or less like a flock of sheep. Where one leads the others follow, and when one discovers a new song the others take it up greedily, but seldom are so venturesome as to embark upon a voyage of discovery upon their own account. Up to the present, consequently, the public knows but few of Strauss' songs. Every singer with any pretense to taste includes "Traum durch die Dämmerung," "Morgen" and "Ständchen" in his or her repertory, while one occasionally hears "Allerseelen" and "Heimliche Auforderung." But of the greater bulk of his songs little or nothing is known here. With the exception of "Traum durch die Dämmerung," Frau Strauss-de Ahna very wisely omitted most of the best known songs from her selection on Wednesday and gave us an opportunity such as we have never had before of hearing many of those songs which have been neglected, certainly through no lack of intrinsic beauty, and of forming a clearer estimate of his work as a song writer. There are still those who persist in closing their eyes to Strauss' objects and in regarding his strange progressions and unusual intervals as nothing but wanton jeux d'esprit. Whether they have ever studied his songs seriously or not I do not know, but if they have ever examined them at all they must surely have approached them in a very unfriendly spirit. It is perfectly absurd at this time of the day to regard Strauss merely as a man who, out of sheer devilment, elects to subvert

every rule ever laid down by a pedant. No one will deny that he indulges in strange progressions, that he is fond of shifting tonalities and that he gives the vocalist some very unusual intervals. But the fact that all this is done with a very definite object in view is entirely overlooked by most of his detractors. His avowed aim is to breathe the spirit of the words in his music, and it seems to me impossible to deny that he is completely successful in doing so. Both the accompaniment and the voice part combine to echo the sentiment of the poetry, while Strauss' indubitable gift for melody makes every song that he writes beautiful. "Winterweih," "Einkehr," "Ich schwebte," "Du meines Herzens Kronelein," "Ach Lieb' ich muss nun scheiden," "Muttertändelei," "Gefunden," a new song "In goldene Fülle" and "Traum durch die Dämmerung," to name but a few of the sixteen songs sung on Wednesday, deserve to be numbered among the most beautiful and expressive songs in the world. Frau Strauss-de Ahna, though not gifted by nature with a very remarkable voice, is a charming and sympathetic singer, and her performances proved so much to the liking of the audience that she had to repeat several of the songs. Dr. Strauss, who is, of course, a most gifted pianist, played the accompaniments perfectly.

Georg Schumann visited London at the end of last week, bringing with him two chamber works which were performed at the Saturday and Monday Popular Concerts. The Piano Quartet in F minor proved an interesting and clever work, with moments of real beauty, but its general tone was almost too lugubrious and one felt a certain lack of contrast which militated against its complete success. The Piano Quintet in E minor, which was played on Monday, proved brighter and more attractive, while the writing was in both cases excellent. Herr Schumann, who is a very clever pianist, did full justice to the piano part in both works.

There has never been any doubt about the position that Jean Gerardy would take among the violoncellists of the day, and it is very satisfactory to see that his merits are recognized to the full. His recital on Thursday afternoon drew a very big audience to St. James' Hall, and certainly M. Gerardy has never played better. Lalo's Concerto in D and that of Haydn in the same key were played with all that breadth of phrasing and exquisite tone for which he is now famous, while his readings, both of these and of a group of smaller pieces with which he ended his program, were marked by an intelligence and sympathy which are as welcome as they are rare. Mrs. Harriet Foster, a clever singer with a pleasant voice, contributed two particularly well chosen groups of songs to the program.

Frederic Lamond's recital attracted a very small audience to the Bechstein Hall on the same afternoon, in spite of the excellence of his program. Beethoven's Sonata, op. 109, was superbly played, and although he was less successful in Schumann's "Carnaval," the delightful pieces gave him an opportunity of displaying the great variety of tone color which he has at his command.

ZARATHUSTRA.

OTHER LONDON NEWS.

(Delayed by Steamer.)

LONDON, December 5, 1903.

Whatever may be the fate of other concerts, the Queen's Hall symphony concerts certainly never fail to attract big audiences, a fact which, when we take into account the remarkable apathy displayed by the public to ordinary musical performances, is a very high compliment to Henry Wood and his orchestra. On Saturday afternoon last he gave us an unusually interesting program. Borodine's Second Symphony may not be one of the finest examples of the music of the modern Russian school, but

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it is certainly well worth an occasional hearing. Henry Wood knows how to make the most of it, and the brilliant orchestration, which is one of its most remarkable characteristics, was brought out to perfection. Not the least delightful feature of the concert was the brilliant performance given by Jean Gérardy of Saint-Saëns' Violoncello Concerto in A minor. Gérardy is a virtuoso and an artist at the same time. His technic is amazing, but he uses it only for legitimate ends, and he never makes it merely a medium for personal display. His performance of Saint-Saëns' Concerto was one of the best things that he has ever done in this country, and it was satisfactory to find that the audience, appreciating good work when they heard it, bestowed on him the applause that he certainly deserved most richly. The third of Bach's Brandenburg concertos and Strauss' "Hymnus," which was finely sung by Miss Muriel Foster, completed the program.

Vladimir de Pachmann was at his best at his recital at St. James' Hall on the same afternoon. We could, perhaps, have spared Weber's Sonata, delightfully though he played it. But we could not have spared the group of twelve—or rather of eleven, for he accidentally omitted one of them—of the Preludes from Chopin's op. 28. The shorter the piece the better does De Pachmann play it, and there is, consequently, nothing that suits him better than the Preludes. On Saturday he was in his most fascinating mood. Indeed he so far lost himself in the music as to forget to wink, nod, talk or beckon for as many as three of the preludes on end, which must continue something approaching a record. Occasionally, it is true, he expressed his appreciation of the beauty of his reading after he had finished a piece. But the praise that he thus bestowed upon himself was well earned, and no one grudged him it.

Richter gave his inevitable Wagner program at the Queen's Hall on Tuesday evening and attracted, it need hardly be said, a very large audience. Richter's Wagner evenings are always very popular, and if the public, for whom they are, after all, primarily intended, like them, why should the critics, who are in the minority, object, even if his programs are a little trite? Of course, there is very little to be said about his readings of the overture to the "Flying Dutchman," the "Siegfried Idyll," the Prelude to "Lohengrin," the "Trauermarsch" from "Götterdämmerung," and the Prelude and closing scene from "Tristan," except that they were as good as ever. By the way, it is interesting to note that the latter excerpt is now always described in the Richter programs as the Prelude and "Isolde's Verklärung." No other conductors have up to the present followed suit, though it appears that this is undoubtedly the manner in which Wagner wished it to be described, and that, from his point of view, the term Liebestod applied more properly to the introductory tone picture. Such was the description given to it in several programs which were compiled by Wagner himself, and the now familiar form of Prelude and Liebestod was invented by some program annotator and has been adhered to ever since. Perhaps the vocal parts on the program on Tuesday afforded more food for reflection than the instrumental. There were two singers,

D. Firangcon Davies and Marie Brema, the former contributing "Wahn! Wahn!" and "Wotan's Abschied," and the latter Brunnhilde's closing scene from "Die Götterdämmerung." From a purely vocal point of view there could be no doubt that Firangcon Davies' performances were the better of the two. But there could also be no possible doubt that, as an interpretative artist, he is far behind Miss Brema. His singing was careful and correct, but absolutely devoid of any dramatic power whatsoever. Much of Miss Brema's singing would, no doubt, have made Lamperti turn in his grave, but whereas in the former case we were listening to Firangcon Davies, in the latter we were listening to Brunnhilde. Mr. Davies had evidently thought out his readings very carefully, but there was no spontaneity in his singing whatever. Miss Brema gave herself up to the impulse of the moment, and she was, for the time being, not Miss Brema singing to a big audience in the Queen's Hall, but Brunnhilde urging Grane on to Siegfried's funeral pyre. Of course, the ideal is a combination of the two elements, the perfect vocal art and splendid dramatic force. But the ideal is not always to be obtained, and in the circumstances one may perhaps be forgiven if one prefers the impulsive art of Miss Brema to the studied but uninspired art of Firangcon Davies.

On Wednesday evening the Queen's Hall Orchestra and Mr. Wood gave a testimonial concert to Robert Newman at the Queen's Hall, to which, however, the press was not officially invited. There was, indeed, no need for its presence as the program was completely familiar and it was found possible to sell every seat in the hall. From all accounts the concert was a great success, and everyone will be glad to hear it, for Mr. Newman has done a service to music in London which well deserves substantial recognition.

That brilliant young pianist, Gertrude Peppercorn, gave a farewell recital at the Bechstein Hall on Thursday afternoon prior to her departure for a tour in America. Always a good player she has improved very rapidly in her art since she first appeared in London, and she has now won herself a place in the front rank of the young English pianists. She is one of those too rare players who are endowed by nature with a thoroughly musical temperament, and her performances always have an interest other than that supplied by mere virtuosity. Occasionally she still seems inclined to allow her feelings to run away with her, but this is distinctly a fault on the right side, especially as she shows that she is gaining restraint every year. She has never played better than on Thursday afternoon. As is always the case she was at her best in the Chopin group, with which her program ended, and the rare sympathy and intelligence which she displayed in her interpretations of such numbers as the B minor Scherzo, the Nocturne in G and the Ballade in G minor, stamped her as a really fine artist. Her performance of Brahms' Variations and Fugue on a theme by Handel was no less successful, and here she put the great variety of touch and color which she has at her command to excellent use. Two Godowsky arrangements of Chopin etudes—pieces of transcendent difficulty—were played with a perfection of execution worthy of Godowsky himself, and the great A minor Study of Chopin, which concluded the program, was so magnificently

given that Miss Peppercorn was obliged to give Liszt's E major Polonaise as an encore.

The program of the third Broadwood concert of the series, which took place at St. James' Hall in the evening, was considerably better arranged than were those of the two previous concerts. Thuille's Sonata in D minor for piano and violoncello, which headed it, should prove a boon to violoncellists, for it is a distinctly interesting work and much of it, especially the slow movement, is very attractive indeed. It was beautifully played by Miss Mathilde Verne and Herbert Withers. Later in the program Miss Verne was joined by her sister, Miss Adela Verne, in a performance of Schumann's Andante and Variations for two pianos, which showed them once more to be unusually sympathetic and musicianly.

ZARATHUSTRA.

LONDON NOTES.

Miss E. Parkina (Elizabeth Parkinson) will sing "Depuis le jour," from Charpentier's "Louise," at the first concert of the season of the Philharmonic Society on March 2. Miss Parkina's popularity is increasing by leaps and bounds, and her career promises to be an exceptionally brilliant one.

Henry I. Wood leaves England on December 23 on the Majestic for New York, to conduct a concert of the New York Philharmonic Society.

In view of Gertrude Peppercorn's approaching visit to the United States, the following notice in the London Daily Telegraph will be read with interest:

Miss Gertrude Peppercorn will shortly visit the United States for the purpose of an extended tour in that country. This is not, we believe, a speculation of her own. The young pianist has been engaged by an enterprising piano "house," whose judgment in the matter, we make no doubt, she will amply vindicate. Under the circumstances it was natural that Miss Peppercorn should call her friends and admirers around her to take temporary leave, and show with what qualifications she goes to represent English executive skill in the midst of a people not unprejudiced where British artists are concerned. This she did yesterday afternoon, when an audience goodly in number and appreciative in feeling heard the young lady play a choice selection of classical works. Miss Peppercorn is an artist of strong temperament, and knows how to assert her individuality. There is nothing of echo, feeble or strong, about her. She studies her music for herself, forms her own conclusions about it, and interprets it in her own way. Of course, we are at liberty to disagree with her; but even in extreme opposition, assuming that such a case occurs, we are bound to applaud and respect the independence of her judgment, to say nothing of the very great ability with which it is displayed. Miss Peppercorn began yesterday's demonstration with Beethoven's Sonata in F minor, op. 57, the so-called "Appassionata." This was a good choice because adapted to call forth that which is strongest in her temperament. Possibly the "passion" was a little too intense, and the resultant force somewhat overwrought; but of its sincerity there could be no more doubt than of the brilliancy and striking effect of the performance. Another point was made equally clear, namely, that Miss Peppercorn is amply qualified to go before the American public, whom she will find by no means unfamiliar with such a large and emphatic "reading" as that submitted to her English friends. Passing on to the well known Variations of Brahms upon a Handel Theme, the young artist had opportunities of showing how she can deal with changes of style and expression as they rapidly present themselves. In this respect the performance was very notable, not a point, as far as we observed, being lost. Some selections from Chopin ended, and, in the apparent opinion of the audience, crowned the recital. We must specially refer to the Nocturne in G and the Ballade in G minor as having been played so as to bring out in full measure their meaning and charm.

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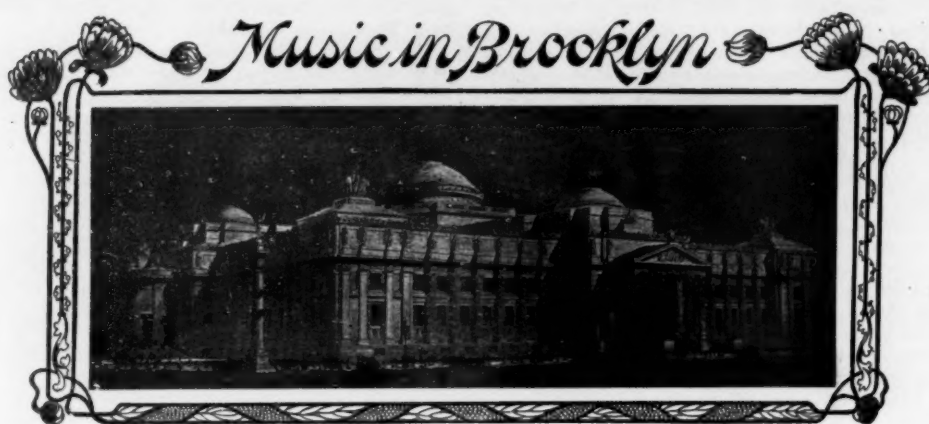
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BROOKLYN is in the throes of talk. Talking will never build a new music hall. Neither will fine writing. Until some individual or company of individuals subscribe a million or more dollars it is foolish to waste lung power or ink and paper in airy discussions. The talk of rebuilding the Academy of Music is childish. Brooklyn needs an auditorium of a very different model. The Academy of Music, built more than forty years ago, cost only \$150,000, and the ground an additional \$45,000. Today the site alone is easily worth \$700,000. The "benevolent" directors, who own most of the stock, are not weeping because the recent fire relieved them of an encumbrance. Among the minority stockholders there are some public spirited men, and these may be impressed with the subjoined circular letter sent out last week:

DEAR SIR—We address you as a stockholder in the Brooklyn Academy of Music, interested, as we hope, in perpetuating the objects for which the corporation was formed and the building was erected.

The charter, passed by the Legislature in 1859, constituted the corporation "by the name of the Brooklyn Academy of Music for the purpose of encouraging and cultivating a taste for music, literature and the arts." In the forty-three years since the old building was erected the population of Brooklyn has increased from 280,000 to over 1,300,000, and the need for such a hall has grown in proportion.

We believe it is very desirable that an academy building should be reconstructed on or in the neighborhood of the present site, of fireproof materials, and with such changes in plan as discussion of present needs may evolve. To aid in accomplishing this result, it is important that the directors should understand from a number of the stockholders their desire that in some manner and form the original and declared purposes of the corporation shall be perpetuated in a new building and that its assets shall be used to further these ends. The directors could then formulate a plan or plans to be submitted to the stockholders.

If these general purposes have your approval, please sign the inclosed petition and return it in the envelope which we send herewith.

(Signed) Alfred T. White, William G. Low, H. E. Pierrepont, Bryan H. Smith, Joseph E. Brown, estate of A. W. Benson, by F. S. Benson, executor; Hersey Brown, Caroline H. Polhemus, Theodore E. Smith, Mary A. Merwin, J. Warren Greene and Wilhelmus Mynderssen.

The petition is as follows:

To Hon. Alexander E. Orr, President, and to the Board of Directors of the Brooklyn Academy of Music:

GENTLEMEN—The undersigned stockholders of the Brooklyn Academy of Music respectfully request that your board endeavor to secure the construction of a new Academy of Music on or in the neighborhood of the site of the building recently destroyed, and that the assets of the company be employed, as provided in its charter, "for the purpose of encouraging and cultivating a taste for music, literature and the arts."

The Brooklyn Institute also issued a circular letter in which it is promised that the Baptist Temple will not be so hot at future concerts, and that the entrances and exits will be better managed. Here is the letter:

To members of the Brooklyn Institute of Arts and Sciences, and especially to those who are lovers of music and who have attended the concerts heretofore given at the Brooklyn Academy of Music, the following statement and announcement is made:

The first Boston Symphony concert since the destruction of the Academy was given at the Baptist Temple on Friday evening, December 11. The time in which to make the arrangements for the concert in the Temple was very short indeed. The holders of season tickets whose names and addresses had been recorded received their tickets by mail on Thursday, December 10. Holders of season tickets whose names were not recorded, and purchasers of Academy tickets for the single concert on December 11, waited, except in a few instances, until arriving at the Baptist Temple, on the evening of the concert, to exchange their Academy tickets for tickets in the Baptist Temple. There were several hundred of these who had failed to secure their tickets for the Temple, and it required some little time in which to effect this exchange by use of the Philharmonic books.

It should also be taken into account that the arrangement of seats in the Baptist Temple was unfamiliar to most of those who held reserved seat tickets, and that on this account more time was required in seating the audience than would have been required at the Academy of Music, even though a large force of ushers was employed.

The fact should further be understood that of the 2,050 people present in the Baptist Temple at the concert, all except about 300 came to the Temple within the space of ten minutes. Even so, if there had not been several hundred tickets to exchange there would have been little or no inconvenience at the entrance.

In order to better accommodate audiences assembling in the Baptist Temple in the future there will be four entrances instead of two.

Holders of tickets to seats on the main floor will enter by the two central doors.

Holders of tickets to seats in the north balcony, next to Schermerhorn street, and whose tickets bear even numbers, will enter by the north tower next to Schermerhorn street.

Holders of tickets to seats in the south balcony, toward State street, and whose tickets bear odd numbers, will enter by the south tower, or nearest State street.

Special care will be taken at the future concerts that at no time will the auditorium be overheated. An error was made by the engineer in having the Temple too warm during the first fifteen minutes of the first concert.

The Baptist Temple is provided with an excellent heating and ventilating apparatus, and when well regulated the temperature will be comfortable and the air good.

Special gratitude should be expressed to the trustees and officers of the Baptist Temple for their very great kindness in granting the use of the Temple for the concerts that had been planned for the Academy of Music, and we are assured that at future concerts there will be no ground for criticism on account of the heating of the building. Very respectfully,

FRANKLIN W. HOOPER,
Director.

Friday evening, when the Brooklyn Oratorio Society gave the usual performance of Handel's "Messiah" at

the Baptist Temple, the audience experienced the other extreme of temperature. At the concert given by the Boston Symphony Orchestra a fortnight ago the atmosphere recalled the fiery furnace of the Old Testament story. Friday night the sensitive women and men were reminded of a modern cold storage plant. The people in the rear seats shivered and suffered from cold and draughts. The worthy engineer, who was blamed for the overheated auditorium at the former concert, obeyed orders this time, for he let the fires go out and saved the coal. The engineer cannot remedy the defects for which the architect and builder are responsible. The Temple ceiling is low and the design is not only ugly, but wholly unsuited for concert purposes. There are people who thrive in a poorly ventilated room, while others more highly organized become ill.

"The Messiah" was sung as well as could be expected under the circumstances. Walter Henry Hall, the musical director of the Oratorio Society, is one of the very few men on the Brooklyn Institute music board who has worked unselfishly for the cause of music in Brooklyn and the advancement of the Institute. The reader shall be saved from any pedantic flourishes about Handel's old oratorio. The Prout version was sung, and the society again showed the results of admirable training. The soloists, Mrs. Shanna Cumming, Miss Helen Niebuhr, George Hamlin and Herbert Witherspoon, were in sympathetic accord with the spirit of the occasion, although it was clear that the chilly room made them feel more or less uncomfortable. Mrs. Cumming sang with her usual sweetness. She was especially fine in the recitatives and aria that follow the Pastoral Symphony. Miss Niebuhr's contralto is mellow and even and in her delivery she showed taste and intelligence. Mr. Hamlin, the tenor, is in the front rank of interpreters. His Strauss recitals brought him international glory. As an oratorio singer he is entitled to the same distinction, for he sings like a man who has absorbed the inner meanings of the composer. Mr. Witherspoon is an old friend. As he is a young man, this may sound like a contradiction in words. The basso has solos in "The Messiah" that appeal to the masses, and Mr. Witherspoon rarely sang these numbers better. The orchestra was too strident at times, but the acoustics may have had something to do with that. William H. Norton, at the organ, played beautiful accompaniments for the soloists.

Charles M. Skinner, one of the music critics of the Brooklyn Eagle, has composed a delightful score for "Song of the Seasons," poem by Austin Dobson. The opening lines, depicting the buoyant spring, are in the key of E major. A refrain follows in G major. Then comes an effective interlude, again in E major, and the lines to summer are set in the same key. Autumn is set in A major, and then comes a few bars, descriptive of winter, in the plaintive key of E minor, leading back to the original key of E major. The transitions are musically made. The melody and harmony in the piano accompaniment strike the happy medium, being neither easy nor too difficult. A good singer could make the song popular. "Song of the Seasons" is dedicated to Alexander R. Black.

Joseph Horodas gave his second piano recital at Wissner Hall Wednesday evening. The pianist performed compositions by Napravnik, Weber and himself. Several pupils and two vocalists assisted in the program.

Thursday evening the pupils of Leopold Wolfsohn gave a recital in Wissner Hall. Mme. Amelia Springer, so-

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prano, and Mr. Wolfsohn at the second piano assisted in the program:

Concerto No. 1, C major (first movement).....	Beethoven
Miss Anna Holland.	
Impromptu, C sharp minor.....	Reinhold
Miss Fanny Broad.	
Waltz, D flat.....	Wieniawski
James Balsam.	
Dich Theure Halle (Tannhäuser).....	Wagner
Mme. Amelia Springer.	
Ballade, G minor, op. 23.....	Chopin
Rigoletto Paraphrase.....	Liszt
Miss Edith Milligan.	
Concerto, F sharp minor (first movement).....	Hiller
Miss Etta Sellner.	
Rondo Capriccioso.....	Mendelssohn
Miss Frances Cissin.	
Sonata, A major.....	Scarlatti
Etude Arabesque.....	Lack
Miss Lilian Abraham.	
Aria, Freischütz.....	Weber
Mme. Amelia Springer.	
Concerto, G minor (second and third movements).....	Saint-Saëns
Miss Edith Milligan.	

Dr. and Mrs. Stuart Close gave a musicale Tuesday evening. The hostess played preludes by Chopin and Kroeger, the Chopin Polonaise in C minor and Schumann's "Faschingsswank." Charles S. Phillips, a tenor, sang a group of songs.

At the first concert by the Chaminade Club in the Pouch Gallery, Tuesday evening, the program included Elgar's "The Snow" and "Fly, Singing Bird," and choruses by Mendelssohn, Denza, Costa, Vogrich and Parker. The soloists were Mrs. Florence Drake Leroy, Miss Josephine Seberry, Miss Ethel A. Bryant, Livingston Chapman and Arthur Melvin Taylor. Mrs. Emma Richardson Kuster directed.

The Mendelssohn Choral Society holds weekly rehearsals Monday evening in the Sumner Avenue M. E. Church. Wilbur A. Luyster is the conductor.

A Merry Christmas to all readers!

The Scranton Oratorio Society.

AND now Scranton comes to the fore with another chorus for heavy work. The choir that went to Chicago and took the \$5,000 World's Fair prize and last year went to Brooklyn and sang Dr. H. W. Parker's "Harold Harlager," capturing the first prize, is now rehearsing "Elijah," under the baton of John T. Watkins. The performance will be given in the new armory in Scranton on Thursday, January 28. The railroads are making special rates, and "festival" trains will be run. There will be a considerable attendance of choir leaders and musicians from all parts of Northeastern Pennsylvania to hear the finely trained chorus of 250 sing to the orchestral accompaniment of fifty musicians.

The soloists will be Mrs. Mary Hissem de Moss, soprano; Mrs. Janet Spencer, contralto; Theodore van Yors, tenor, and Gwilym Miles, bass.

Every detail of preparation is in careful hands, and only the weather can interfere now to prevent one of the greatest performances of Mendelssohn's great oratorio ever known.

WASHINGTON.

WASHINGTON, D. C., December 21, 1903.



WASHINGTON has the distinction of being able to unite choirs in musical work. The Carroll Institute was founded for that purpose, and in two years has accomplished wonders. The broad public spirit of Reginald de Koven is again seen in the combination of his symphony orchestra with this choral body. The brilliant concert of this week in which the symphony furnished the orchestra, Mr. De Koven directing half the program and Mrs. C. Baker Smith, director of the chorus, the other half, was the most beautiful blossom so far of this gardening of forces. An audience that packed the Columbia Theatre indicated the intense interest in such a movement. Two such solidly filled houses following each other within one week have made a strong impression for symphony popularity in the city.

Mrs. Annie Grant Fugitt, Mrs. Margaret Nolan Martin, Wm. D. McFarland and Arthur W. Porter were the soloists, Arthur D. Mayo and Eric E. Rath accompanists. Among the sustaining and advisory members of the society choir are P. C. J. Treanor, W. H. De Lacy, A. Zappone, W. H. Lepley, Mrs. Clara Baker Smith, Arthur D. Mayo, Mr. De Koven, Lieut. Wm. H. Santelmann, conductor of the Marine Band; Armand Gumprecht, Dr. Anton Gloetzer, Wm. Bruce King, Eugene Stevens, Mrs. Berenice Thompson, Mrs. K. S. Brooks, Miss Daisy L. Joyce, Miss Katherine Lackey, Miss H. M. Ritchie, Miss Eleanor Gilen, Geo. H. Wells, John Treanor, H. W. Howard, Miss Jennie Glennan and Miss J. G. Bartley. The institute itself has still others interested. The active members are culled from the various choirs and other music centres of the capital. Fifteen clergymen compose the honorary membership.

The fame of the Washington Symphony Orchestra going abroad, there is now talk of its being taken to St. Louis to play during the Exposition. Three concerts are arranged for Baltimore during January, February and March. At the first concert Emanuel Wad, of the Peabody Institute, will be the soloist, playing the Grieg Concerto. Marie Nichols, the new violinist, is to appear with the orchestra here, also Mr. Fabian, the Washington pianist.

There is a steady movement on foot here toward the erection of a music hall on the same plan as that of Carnegie Hall, New York, with large and small halls, studios, music offices, &c.

Three sites are being talked of, and property owners are beginning to see that even music may be made to enhance the value of real estate. The Convention Hall, a barn, most inconveniently located, seats about 6,000; Rausch's Hall, about 500; the ballrooms of hotels not more than that number; the auditoriums of churches still less. Afternoon performances are obligatory upon theatre locations. Washington must have a proper concert hall.

This fact is further accented this week by the prospect of the opening of a grand music school in Washington, to include all branches of music study, acting, lectures, music bureau, &c. Some of the best people here, social and artistic, are actually arranging details for this, and are in

negotiation with a director now at the head of a Southern State university to come and conduct the enterprise. This man is actually in the city looking over the ground. A suitable music home, properly equipped, is the crying need of the situation. Most of the studios of the city are wholly inadequate and unsuitable to present progress.

The Choral Society is rehearsing "The Messiah," to be given with orchestra in the near future. Joseph Kasper is the director of this.

The Mozart Symphony Club, consisting of a quartet in its twelfth season, giving three centuries of popular music, and combined in a star course of entertainment here, gave their first concert in the National Rifles Armory on Thursday evening.

The combined choirs of the Pro-Cathedral and St. John's Episcopal Church gave a cantata, "Seed Time and Harvest," by John E. West. Henry H. Freeman, organist of both choirs, was drillmaster. Miss Elizabeth Claybaugh and Chas. E. Myers were soloists. Miss Anita Cluss, harpist of the Symphony Orchestra, played that instrument in duet. Mr. Smith, the organist of St. John's Church in Georgetown, assisted.

A lecture upon "Lyrics in History" was given by Dr. Spofford, librarian of the Historical Society, at a meeting of that society in the Shoreham one evening this week. The doctor remarked upon the neglect by historians of a feature which, dealing with the emotions, the imagination and the poetic in human nature, must of necessity be a strong propelling force. He warned us not to hope for a national song till we became a nation, and spoke of the 1,200 copies offered as test in a recent prize contest, when bad composition, bad rhyme, bad rhythm, bad grammar, bad sense and bad spelling marked the "complex" nature of our national family. He traced in a highly interesting manner the various song making epochs of the country, from the first vibrant, sincere and soul stirring strains of real patriotism to the degenerate jingles of political advertisement of today. The usual controversy followed as to the authorship of "The Star Spangled Banner," with discussion and souvenir by the members, many of whom had passed through all the epochs referred to, and were from north and south of secession lines. It was an extremely interesting and valuable musical resumé.

FANNIE EDGAR THOMAS.

Manuscript Society Concert, December 28.

AT the Siegel-Cooper Auditorium next Monday evening, December 28, the musical evening of the Manuscript Society takes place with this program:

Violin Quartet.....Carl C. Muller
Frank Obermann, Louis Pally, Robert Toedt, Eric Hauser.
Songs for tenor.....Charles Gilbert Spross
Violin Concerto in G.....Carl Venth
The composer and William E. Bassett.
Songs for soprano.....Hermann Spielter
Mrs. Elise Erdmann.

Violin Quartet.....Carl C. Muller
A collation will be served at the close of the concert.

The second private concert occurs Monday evening, January 18, at Aeolian Hall, Fifth avenue and Thirty-fourth street.



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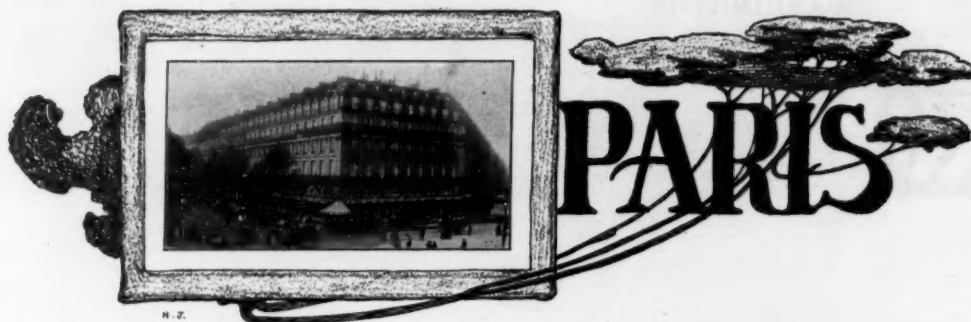
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GRAND HOTEL,
BOULEVARD DES CAPUCINES, PARIS,
December 10, 1903.

"L'ETRANGER" ("The Stranger"), of M. Vincent d'Indy, had its first production at the Paris Grand Opéra on Saturday night last, followed by Mozart's "Seraglio," or "L'Enlèvement au Sérail."

This latest work of the composer of "Fervaal," "La Cloche," founded on Schiller's poem, "Die Glocke," and of the Wallenstein Trilogy, suggested by the same writer's tragedy and some well known symphonic poems, received an admirable representation at the hands of Director Gailhard and the stage management of the Paris Opéra, and a reception more favorable than otherwise by the friendly audience.

M. Delmas, as the Stranger, scored a brilliant success, and Mlle. Bréval, Vita, came in for her share of the honors.

This opera, styled by its author a "Musical Action in Two Acts," has already been heard at Brussels, where it was received encouragingly.

While M. D'Indy has hitherto been reproached for his extreme Wagnerianism, the story in this case is, perhaps, the most Wagnerian part of the opera, bringing strongly to mind the legend of "The Flying Dutchman." To a weather beaten fishing village comes the Stranger, defying the waves in the raging storm. When the villagers dare not leave the shore, he goes out and brings back a boatload of fish. While he divides his haul among the poor, is kindly and open handed to all, he yet remains to the villagers the suspicious Stranger. His generosity is meddlesomeness, in his power over the sea there is sorcery, and he must be in league with the devil to have caught, when others feared to sail, the fish which he shared among them. He wears a shining emerald, which to them is a sign that he is a wizard.

Vita alone understands and loves the Stranger, and for him forsakes the coastguardsman, her affianced husband. The Stranger, however, mourns to see that he has won her love. He must leave her, for no love of woman can be his. "I am he who dreams; I am he who loves. * * * But because I love you and want you I must leave you," and, like the Dutchman, he sails away; but before departing he gives to her, à la Lohengrin, the jewel which he wore.

But he returns when the storm again beats its highest. A fishing boat is sinking in the waves. No craft can hold in such a sea. "Man the lifeboat!" cries the Stranger, but none dares go with him, and the craft is being launched with him alone on board when Vita cries: "I will go with you; I love you." He clasps her in his arms, then seizes the oars and together they row out to death. Breathlessly, the lifeboat is seen to reach the wreck, when suddenly a

great wave swamps both craft. The villagers drop on their knees, praying, and the curtain falls.

Among the most characteristic and finest scenes of the opera may be cited the Stranger's impressive farewell, and Vita's impassioned speech to the sea, into which she casts the emerald. Then, the storm music for the orchestra, which is descriptive, full of magnificent color and effect, ending in a startling climax.

In the performance of Mozart's "Sérail" two newcomers were welcomed, Miss Lindsay and Mlle. Verlet making their débuts successfully in the parts of Constance and of Blondine. As Constance Miss Lindsay sang with pure tone and great charm, while Mlle. Verlet was very acceptable; the male singers, too, in this Mozart gem succeeded in doing their best to satisfy the audience. The operas, however, were better placed at the Opéra Comique than at the Grand Opéra.

Chaigneau is the name of three graces forming a musical trio; three sisters, beautiful and graceful performers upon the piano, violin and 'cello.

Thursday evening last they gave a concert at the Salle des Agriculteurs, assisted by the German baritone, Louis Frölich, presenting the following program:

Trio, op. 29.....Léon Böllman
Le Trio Chaigneau.
Ich mochte hingehn.....Liszt
Louis Frölich.
Piano, Mlle. Th. Chaigneau.
Quatre pièces en trio extraites des Concerts royaux.....Couperin
Le Trio Chaigneau.
Am Meer.....Schubert
Ruhe Süßliebchen.....Brahms
Der Soldat.....Schumann
Louis Frölich.
Piano, Mlle. Th. Chaigneau.
Trio en Si bémol (à l'Archiduc), op. 97.....Beethoven
Le Trio Chaigneau.

The concert seemed all too short—so delightfully harmonious was the ensemble playing of these charming sisters. It would be impossible to single out the piano, the 'cello or the violin playing member of the trio for particular praise—the trinity being so completely and perfectly a unity in aim and purpose; in the sympathetic, harmonious effects of tonal beauty rendered one is tempted to say with sisterly affection as well as with artistic insight and musical expression. The vocal selections were given with good voice and style by M. Frölich, whose "Soldat" (Schumann), sung in French, had to be repeated.

Mlle. Therese Chaigneau, the pianist, proved herself an admirable accompanist to the singer. The three sisters were greeted very warmly by a house full of friends.

At the Conservatoire last Sunday afternoon the overture to "Rob Roy," of Berlioz, and the same composer's "Roméo et Juliette," a dramatic symphony with soli and choruses, formed the program in honor of Hector Berlioz's centenary. The soli of Mme. Maria Gay, contralto; M. De Pommayrac, tenor, and M. Bartet, basso, were well delivered; the choruses were excellent and the magnificent orchestra was simply superb under the direction of Georges Marty.

The programs of the Colonne concert and the Lamoureux concert were both arranged in celebration of the Berlioz centenary—the former offering "La Damnation de Faust," while the latter included fragments from "Roméo et Juliette."

At the Le Roy orchestral concert Sunday last a young American pianist, Miss Jane Olmstead, made her first public appearance, playing successfully the G minor Concerto of Saint-Saëns.

On Tuesday evening the Nouvelle Société Philharmonique gave another of its attractive concerts at the Salle des Agriculteurs, presenting Mme. Maria Gay, the contralto; M. Ferruccio Busoni, pianist, and M. Pablo Casals, 'cellist, with M. Casella accompanist, in the following program:

Six Etudes, op. 25.....Chopin
M. F. Busoni.
Vittoria, Vittoria!.....Giacomo Carissimi
Sebben Crudele.....Antonio Caldara
Come Raggio di sol.....Antonio Caldara
Mme. Maria Gay et M. Casella.
Third Suite en Ut.....Bach
M. Pablo Casals.
Prélude, Choral et Fugue.....C. Franck
M. F. Busoni.
Apparition.....Silvio Lazari
Lied Maritime.....V. d'Indy
Les Trois Bohémiens.....Liszt
Mme. Maria Gay et M. Casella.
Sonate en Ré.....Locatelli
M. P. Casals et M. Casella.
Trois Etudes d'exécution transcendante.....Liszt
M. F. Busoni.

Madame Gay, whose voice is of beautiful quality, was most pleasing in the old Italian songs, though the first, "Vittoria, Vittoria," is heard to better advantage sung by a male voice. Liszt's "Les Trois Bohémiens," sung by Madame Gay in German, interested the audience very much.

M. Busoni, the pianist, was at his best on this occasion in the Chopin Etudes, though he demonstrated his wonderful technical ability to great advantage in the études of Liszt and in the extra number of Chopin's A flat Polonaise. There was, however, in these a tendency to force the tone of the instrument and a noticeable absence of tonal beauty, i. e., a lack of the sense of melodic beauty.

Of the two works of similar style the Suite by Bach and the Locatelli Sonata, M. Casals gave most pleasure with his performance of the latter. His interpretation of the whole composition, but more especially his execution of the variations, was extremely satisfactory. His sense of harmonious sounds and the musical quality of his tones were pronounced and charming. M. Casella played his accompaniments very acceptably.

All these artists were received with tremendous enthusiasm, the audience cheering wildly.

The complete list of artists and organizations to appear this season at the concerts of the Nouvelle Société Phil-

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marmonique include the Quatuors: Bolonais (Bologna), Hans Wessely (London), Hayot (Paris), Jenő Hubay (Budapest), Joachim (Berlin), Petri (Dresden), Rosé (Vienna). Quatuor with piano—Armand Forest (Paris). Violin—Lucien Capet, Kreisler, Thomson, Ysaye. Violoncello—Pablo Casals, David Popper. Trios—Trio de Rotterdam (Banman, Wolff, Verhey); Trio Schnabel (Schnabel, Wittenberg, Hekking). Voice—Charles W. Clark, Louis Frölich, Camilla Landi, Félicia Litvinne, Maria Gay, Mr. Messchaert, Madame Schumann-Heink. E. Van Dyck, Mr. Sistermans, Madame Wedekind. Piano—Busoni, Cortot, Frederic Lamond, Raoul Pugno.

Miss Marie Nichols, the American violinist, will give a concert Monday afternoon next at the Salle des Agriculteurs, in which she will have the assistance of Mlle. Eugénie Brifford, vocalist. The program will include compositions by Tartini, Gluck, Bruch, Berlioz, Saint-Saëns, Lalo, Brahms, Benberg and Guiraud.

At Monte Carlo the theatrical season has opened pleasantly with a series of one act musical pieces paired with "divertissements de ballet." This is held to be in accordance with Monte Carlo tradition. The theatre plays a progressive system, as it were. At present they are in the early stages of small stakes, which will be augmented week by week till grand opera shall represent the utmost maximum possible and break the artistic bank, metaphorically speaking.

DELMA HEIDE.

OTHER PARIS NEWS.

(Delayed by Steamer.)

PARIS, December 3, 1903.

M. Edouard Colonne has returned from his trip to New York, where he had been invited to conduct the first concerts of the season of the Philharmonic Society. He is highly pleased with the extremely cordial reception accorded him in America, and expresses immense satisfaction over the success he attained there. While his visit to New York was very short—indeed, altogether too short to fully demonstrate the wonderful possibilities so fine an orchestra as that of the Philharmonic Society should be capable of performing—the great French conductor was, nevertheless, eminently gratified with the results obtained.

He says that outside of France the Philharmonic Orchestra is certainly one of the best he has ever conducted; that he never had to repeat an observation made to the musicians while rehearsing them, and that everybody concerned had responded with the utmost alacrity to his every wish.

M. Colonne speaks feelingly of his visit to the home of Andrew Carnegie; also of the dinner offered in his honor by Mrs. Carnegie, and about the banquet of the German Liederkrantz, where an admirable program of music was presented and where followed toast upon toast in expression of the frank cordiality, the hearty welcome tendered to a French artist by a German society on the soil of free America! Such is the virtue, the power of music.

Under the patronage of the Société des Grandes Auditions Musicales de France, headed by the Countess Grefulhe, will be given on Sunday afternoon next at the Colonne concert the first of a series of concerts devoted to the works of Hector Berlioz, in honor of the great composer's centenary.

The cycle of the works, with soli, orchestra and choruses, will comprise: "La Damnation de Faust," December 6 and 13; "L'Enfance du Christ," December 20 and 27; "Roméo et Juliette," January 3 and 10; "La Requiem," January 17 and 24.

"La Damnation de Faust," which opens the series, will be given at the Colonne concert Sunday next for the 141st time, and will have the following exponents: Marguerite, Mlle. Marcella Prégi; Faust, M. Emile Caze-neuve; Méphistophélès, M. Paul Daraux; Brander, M. Guillamat.

The orchestra and choruses, numbering 250 executants, will be under the direction of M. Edouard Colonne.

At the Conservatoire de Musique the Berlioz centenary celebration will begin with next Sunday's concert, of which the following is the program: "Ouverture de Rob Roy," Hector Berlioz; "Roméo et Juliette," Hector Berlioz; Symphonie Dramatique, with choruses, soli in song and prologue in recitative chorale, Mme. Maria Gay, contralto solo (prologue); M. G. de Pommayrac, tenor solo (prologue), and M. Baret, Friar Laurence.

The Conservatoire orchestra and chorus will be under the direction of M. Georges Marty.

Matinee performances at the principal theatres for next Sunday are announced as follows: Comédie Française, "Hernani"; Opéra Comique, "Louise"; Opéra Municipal de la Gaité, "La Juive"; Odéon, "L'Absent"; Théâtre Sarah Bernhardt, "La Dame aux Camélias"; Vaudeville, "Germinie Lacerteux," "Au Public" and "Les Coteaux du Médoc"; Variétés, "Paris aux Variétés"; Théâtre Antoine, "La Matérielle," "Les Revenants" and "La Paix chez Soi"; Gymnase, "Le Retour de Jérusalem"; Nouveautés, "Cake Walk," "Les Sentiers de la Vertu"; Renaissance, "L'Adversaire"; Porte Saint Martin, "Gil Blas de Santillane"; Palais Royal, "La Marmotte"; Ambigu, "Les Deux Gosses"; Athénée, "Le Prince Consort"; Folies Dramatiques, "Le Jumeau"; Déjazet, "Le Sursis"; Cluny, "Les Grandes Manœuvres," and Mathurins, "Femina Revue," "Le Trios pour Cent," "La Faute," and "Antoinette."

The Grand Opéra is the only exception to the Paris Sunday matinée rule at the theatres.

The Conservatoire program of last Sunday afternoon contained the Beethoven C minor Symphony and the César Franck "Redemption," a symphonic poem for orchestra, chorus, solo, voices, singer and reciter.

"The Redemption" is an interesting work, and was written in 1870-1, during the siege of Paris. It is in two parts, divided by an orchestral interlude, or morceau symphonique.

Part I opens with an orchestral introduction, followed

by a "terrestrial" chorus of male voices; recitative, finely delivered by M. Vargas; chorus of angels (female voices), chorus of men's voices, chorus of angels, recitative and aria of the archangel, beautifully sung by Mme. Auguez de Montalant; general chorus, combined voices.

Morceau Symphonique (Intermezzo)—Part II: Chorus of men, recitative, chorus of angels, air of archangel, and chorus of men's voices, recitative, final chorus of the terrestrial and angelic bodies, bringing the music to a splendid, very effective close. The Conservatoire orchestra and the choruses, conducted by M. Georges Marty, were certainly the finest body of instrumentalists and singers heard in Paris this season.

At the Salle des Agriculteurs another concert of the Nouvelle Société Philharmonique series was given on Tuesday evening last, namely that of the "Quatuor Hubay," consisting of Jenő Hubay (first violin), David Popper (cello), Rodolphe Kemény and Gustave Szerémi (violin and viola respectively), all professors at the Royal Academy of Music in Budapest, Hungary, with the assistance of Mlle. Eléonore Blanc, soprano, and Rodolphe Panzer, accompanist.

The program follows:

Quatuor en La.....	Mendelssohn
Le Quatuor Hubay.....	
Deux Cantiques.....	J. S. Bach
Le Bon Pasteur.....	
A l'Aube.....	
Mlle. Eléonore Blanc.....	
Aria.....	Bach
Printemps d'Amour.....	Popper
Mazurka de Concert, op. 54.....	J. Hubay
Jenő Hubay.....	
Le Jeune Pâtre Breton.....	Berlioz
L'Absence.....	Berlioz
Mlle. Eléonore Blanc.....	
Adagio.....	Boccherini
Bourrée.....	Handel
Arioso.....	Schumann
Vito.....	Popper
David Popper.....	
Invitation au Voyage.....	Duparc
Rencontre.....	Fauré
Mlle. Eléonore Blanc.....	
Quatuor en Mi flat mineur.....	Tschaikowsky
Le Quatuor Hubay.....	

At this concert Mlle. Eléonore Blanc made many friends by her fine singing of the Berlioz "L'Absence" and the "Invitation au Voyage" of Duparc, followed by the "Rencontre," of Fauré. The lady's voice and manner of singing grew warmer and better as the evening advanced, and the program progressed. Although the singer's accompanist was a good pianist he failed in supporting the voice to make effective climaxes.

For the Hubay Quartet nothing but absolute praise can be written. Their ensemble, their blending of tone color, their exquisite light and shade effects, all that combines to make quartet playing perfect was present in the performance of this organization.

As a solo performer Mr. Popper appeared to be a great favorite with the audience, and was warmly greeted and much applauded in spite of his sharp playing in the upper positions. He seemed to be so much "at home," so accustomed to playing in public, that he impressed one with the idea of being "too reposeful" (if such an expression may



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be allowed to convey my meaning), too calm or cool, to let himself "go."

Mr. Hubay, letting himself "go" (within bounds, however), played with beautiful abandon, good expression and style, perfect intonation and charming quality of tone. He is a fine player, whose manner is convincing, whose style is broad and serious, thoroughly conscientious and of virile character. The audience insisted on an encore number, which they awarded with enthusiastic applause.

Both Popper and Hubay were sympathetically and musically well accompanied at the piano by the viola member of the quartet.

The solo numbers were followed by the Tchaikowsky Quartet, prolonging the concert until half an hour before midnight. A similar fault was remarked at the last week's concert of the Nouvelle Société Philharmonique. Three hours of music, from 8:30 to 11:30, seem too long a program for such a concert, and many of the audience therefore leave the house before the last number begins.

Over the river in the "Quartier Latin" is situated the American Students' Home, or Club for Girls, presided over by Miss J. H. C. Acly, who has a pleasant smile and a kindly word for every one under her charge. The other evening a musical entertainment was provided for the young ladies of the home and their many friends, at which the Rev. Isaac van Winkle officiated as "living program" of the following selections:

Sonata in G, first movement, for violin and piano.....	Grieg
Danse Hongroise.....	Brahms
Spring Song.....	Grieg
Canzonetta.....	Godard
Mme. Esther Fée and Mlle. Germaine Cretté.	
Pleurez mes Yeux (Le Cid).....	Massenet
Miss Neill-Frazier.	
Gazonnement du Printemps.....	Sinding
Polonaise, C sharp minor.....	Chopin
Mlle. Cretté.	
A Barque at Midnight.....	Lambert
The Spring Has Come.....	Maude Valerie White
Night.....	Guy W. Cox
Miss Neill-Frazier.	
Souvenir de Haydn.....	G. Léonard
Mazourka.....	Ovide Musin
Mme. Esther Fée.	
Rève d'Amour.....	Liszt
Rhapsodie, No. 8.....	Liszt
Mlle. Cretté.	

Mme. René Baragnon du Maisnil, better known as Esther Fée, looked and played beautifully. There was some discussion as to whether her profile was more like Trilby or a Gibson girl.

Mlle. Cretté, a young French pianist of graceful manner, played with great delicacy of touch, and Miss Neill-Frazier (a young lady from Scotland) displayed a voice of good quality, singing her English songs remarkably well.

All three ladies came in for generous applause from the pleased students and their friends.

After the concert a little informal dancing was indulged in, several musicians present taking turns at the piano, while their friends enjoyed the dance. As I cannot give the names of all the company present, I shall mention only the few spoken to on leaving: M. and Mme. Baragnon du Maisnil, Miss Acly, Miss Nina Estabrook (directress of the Paris World), Miss Louella B. Mendenhall (who is preparing a census of students in Paris), Mlle. Germaine Cretté, Miss Neill-Frazier, Miss Smythe, an American pianist; Rev. Mr. Van Winkle, and some ladies of the club.

At its last session the committee of the Society of Musical Composers elected as president of the society Samuel Rousseau to succeed the late Victorien Joncières.

"Students' Atelier Reunions" are held every Sunday evening at 49 Boulevard Montparnasse, and are in charge

of the Rev. Sylvester W. Beach. Last Sunday's program included an address, with songs and piano music by Glinka, Balakirew, Passiello, Shepperd, Marston, Ambroise Thomas and Mendelssohn.

"Don Juan," which opera is to be given under the direction of M. Reynaldo Hahn at the Nouveau Théâtre, on December 17, 19 and 21, will include the following cast: M. Daraux (Don Juan), Sig. Bonci (Don Ottavio), Victor Blanc (Leporello), Jan Reder (Il Commendatore), Lilli Lehmann (Donna Anna), Lillian Nordica (Donna Elvira) and Jeanne Leclerc (Zerlina).

DELMA-HEIDE.

The Savage Grand Opera.

THE Savage Grand English Opera Company opened the New York season at the West End Theatre Monday evening of this week with an elaborate production of Verdi's "Othello." Tuesday evening "Carmen" was sung. Both performances will be reviewed in THE MUSICAL COURIER next week.

The cast for "Othello," to be sung Monday, Thursday and Saturday evenings and at the Wednesday matinee and special matinee Christmas Day, follows:

Othello.....	Mr. Sheehan
Iago.....	Mr. Goff
Cassio.....	Mr. Fulton
Roderigo.....	Mr. Pattou
Lodovico.....	Mr. Bennett
Montano.....	Mr. Lawrence
Herald.....	Mr. McKinnie
Desdemona.....	Miss Rennyson
Emilia.....	Miss Newman

Conductor, Mr. Emanuel.

The cast for "Carmen," to be sung Tuesday, Wednesday and Friday evenings and Saturday matinee, has been arranged as follows:

Don Jose.....	Mr. Gherardi
Escamillo.....	Mr. Marsano
Il Dancaïro.....	Mr. Lawrence
Il Remendado.....	Mr. Jungman
Zuniga.....	Mr. Boyle
Morales.....	Mr. Fulton
Michaela.....	Miss Reid
Frasquita.....	Miss Brooks
Mercedes.....	Miss Farm
Carmen.....	Miss James
	Miss Ivell

Conductor, Mr. Schenck.

Miss Reid will sing the role of Michaela on Tuesday and Friday evenings, and Miss Brooks on Wednesday evening and Saturday matinee.

A young Russian, Alexis Davidoff, has composed an opera, "The Sunken Bell" (on the play by Gerhart Hauptmann), which has won great success in St. Petersburg. The three chief roles are charmingly characterized in his music. The orchestral treatment is occasionally symphonic. Hauptmann, who was expected at the first performance, was unfortunately unable to take the journey.

Olga Hahn, a pupil of Bernhard Stavenhagen, and who gained the Liszt prize at Weimar last autumn, gave a piano concert in Munich December 8.

Bruno Ahner has received the Anhalt order for "Art and Science" after his late appearance at Dessau.

BALTIMORE.

BALTIMORE, Md., December 18, 1903.

THE second Boston Symphony concert attracted to the Lyric the largest audience before which the orchestra has played, except on the occasion of the opening of Music Hall (now the Lyric) when there was an equally great assemblage. The orchestra played superbly. Madame Melba was the soloist.

Ernest Hutcheson has given two of three Wagner readings, the last to be given next Monday on "Parsifal." The first, on "Meistersinger," was given on November 30; the second, on "Tristan and Isolde," on the 14th inst.

The first concert of the season by the Germania Maennerchor on the 10th inst. was the occasion of the Baltimore debut of Theodore Hemberger, the new conductor of the society. The Germania has served itself and Baltimore well in calling here an artist of Mr. Hemberger's fibre. He is a scholarly musician with an authoritative personality and a warm temperament. An interesting program was well presented. Miss Jean Taylor, a very talented young violinist from Tennessee, pupil of César Thomson and Halir, was the soloist. Stephan Steinmuller, baritone, sang incidental solos delightfully.

Mrs. Charles W. Rhodes gave three illustrated lectures at the Lyric on the Bayreuth festival and "Parsifal." Mrs. Rhodes has graces of manner and speech, and her lecture was a combination of cleverness and inadequacy. Her knowledge of Wagner, the philosopher and poet, greatly excels her understanding of Wagner, the musician. Adolf Glose played the musical illustrations.

The Savage Grand Opera Company is giving a brilliantly successful week of opera at the Lyric. The season opened with a superlatively good performance of Verdi's "Othello," and there will be two productions of "Carmen," two of "Lohengrin," two of "Trovatore" and one of "Bohemian Girl."

Mrs. George L. Dobbin gave a piano recital before the Recital Club at her home last Saturday afternoon. When Mrs. Dobbin plays she has something to say that is always interesting to hear.

The fifth Peabody recital this afternoon was the occasion of the Baltimore debut of Miss Blanche P. Sylvana, soprano, and of the appearance of Alfred C. Goodwin, both members of the conservatory's faculty. Miss Sylvana's voice is of agreeable quality though not clear. Her singing reflects a good mind and a musicianly appreciation of the composer's idea. Mr. Goodwin was notably successful. His tone is small, but he has a facile technic and a good style. He was frequently recalled. EUTERPE.

Free Music Scholarships.

THE National Conservatory of Music, founded by Mrs. Jeannette M. Thurber in 1885, and chartered by the United States Government in 1891, has received three new scholarship to be awarded at the nineteenth semi-annual entrance examinations, which will be held at No. 128 East Seventeenth street, New York, on January 4. One of them is for voice, one for the piano and the third for the violin. They will be given to students who have no means, but whose talent promises distinction as artists. One of the most eminent singers now before the public, Lillian Blauvelt, was a holder of one of these scholarships.

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MILAN, DECEMBER 1, 1903.

DE LUCIA, the tenor, is about the only one in Italy who can be ranked as not only a man with a voice who knows how to sing, but who is at the same time one of the best actors on the stage. It is safe to say that there is no one here who can sing Loris Ipanoff in Giordano's "Fedora" as he does, though there are some with better voices. The romanza "Amor ti vieta di non amar" he sings in the most artistic way possible, commencing with a pianissimo, and not increasing in volume until the repetition of the phrase. The "racconto," or narration, he sings in a most dramatic manner, and in other phrases his "smorzatura" is not to be excelled. He reminds the writer very much of a tenor well known in the States and now teaching in San Francisco—none other than Fernando Michelena.

The prima donna Lafargue is not up to the part of Fedora. She is not strong enough as a singer nor as an actress, and she has the defect of being very artificial. She is, though, a very beautiful woman, has a nice voice, and should sing well such parts as Mimi in Puccini's "Bohème."

There is nothing remarkable about the De Serieux of the baritone Bonini, other than a very fine "sol naturale" with which he finishes "La Donna Russa."

About the music there is nothing to be said, as the opera is too well known. It is only surprising that one so beautiful as "Fedora" is not given more frequently outside of Italy.

An event in Bologna has been the reopening of the Teatro del Corso, after having been completely renovated. The Corso is one of the prettiest of the smaller Italian theatres, and in Bologna is the one that ranks next to the Comunale.

The very first performance ever given there was one at which Napoleon I was present (according to a local musical journal), during the early part of 1805. The opera was "Sofonisba" of Paër, and the ballet was "Perseo and Andromeda."

The reopening took place a short while ago with "La Tosca," of Puccini, to be followed by "I Racconti di Hoffmann," which opera was given there with great success.

After long discussions and deliberation, it is decided to give "Walkyrie," "Siegfried," and last but not least, "Norma," at the Comunale for the carnival season (months of December and January).

At one of the public examinations of the Liceo Musicale, of Bologna, Signorina Maria Guglielmini, pianist, a pupil of Prof. Filippo Ivaldi, made such an impression with her rendering of the Prelude in D flat, of Chopin, that she was requested to repeat it at the following examination. The writer mentions the fact as being something entirely out of the ordinary.



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There is quite an undercurrent of excitement among the Americans here regarding the appearance of Signorina Enrichetta Godard at La Scala. The lady is such a favorite here and is so esteemed as an artist that there is no doubt about her representing America on this side of the ocean in a manner which will be a source of pride to her countrymen and countrywomen.

At the fifth exposition of paintings at Venezia, which has just closed, there was no work of art, it is said, which created a sensation such as "Nakedness," of Grosso, in 1895; "The Duel," of Répine, in 1897; the four Goldenian subjects of Favretto in 1899 and "The Temptation of St. Anthony" in 1901 of Morelli.

The death is announced of Claudio Leigh, one of the best of the Italian comedians. He was a very great favorite all throughout Italy, but of late years his voice had failed him somewhat. He was fifty-eight years of age when he died.

A new opera in one act entitled "A Curious Accident," by Maestro Gaetano Coronaro, was lately given successfully in Turin. The libretto is taken from one of the comedies of Goldoni, and is as follows:

Fabrizio, a rich merchant of Holland, is compelled, by existing circumstances, to receive in his home an officer named Alberto, who had been wounded in war, and who immediately proceeds to fall in love with the daughter of Fabrizio, by name Giannina. Alberto thinks it best for him to depart and expresses this wish to Fabrizio, who does not know of the love that has sprung up between the young people. But Fabrizio, prompted by Giannina, who, in order to hoodwink her father, tells him that Alberto is unhappy on account of his secret love for Costanza, the daughter of a neighbor, and at the same time an enemy, advises Alberto to marry Costanza secretly, and gives him money to defray the expenses for that event. And when he discovers that he himself is caught in the trap he had set for others he accepts the situation, and the opera closes leaving the impression that "they lived to be happy for ever after."

FIDELIO.

The Philadelphia Orchestra.

THE Philadelphia Orchestra will very fittingly open the New Year on Friday afternoon, January 1, and Saturday evening, January 2, with an unusually attractive program taken from Beethoven's opera "Fidelio," and concluding with the Ninth Symphony, which will be given in its entirety with soloists and chorus. The program in full for this seventh public rehearsal and Seventh Symphony concert is as follows:

Fragments from Fidelio—
Overture, Leonore, No. 2.
Aria, Abscheulicher.
Aria, Florestan.

Quartet.

Symphony No. 9, D minor.

For soli, chorus and orchestra.

Quartet—Mihr-Hardy, soprano; Margaret Hall, contralto; Paul Volkmann, tenor; Julian Walker, basso, and the Mendelssohn Club.

Of the soloists Mihr-Hardy, Margaret Hall and Julian Walker are all too well known to require further comment. Mr. Volkmann, who is a Philadelphian and a tenor of great power, will make his metropolitan debut at these concerts. Owing to the fact that the members of the Mendelssohn Club do not desire to sing on a holiday, its members will take in the Saturday evening program only. This does not alter the orchestra's present system of having the same soloists at the public rehearsals and symphony concerts, and the soloists announced will appear at each of these concerts, both in the solo parts and in the "Fidelio" quartet.



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William Green, the English Tenor.

WILLIAM GREEN, the English artist, who has been engaged as principal tenor for the Cincinnati May Festival, will also appear at the Choral Symphony Society, St. Louis, April 1, and at the Apollo Club, Chicago, on April 25.

Here are some of Mr. Green's principal bookings in England for the winter.

December 3—Royal Choral Society (London); "Hiawatha," Cole-ridge Taylor.
December 9—Newcastle; "Dream of Gerontius," Elgar.
December 10—Manchester; "Faust," Berlioz.
December 11—Bradford; "Elijah."
December 17—Hanley; "Messiah."
December 18—Bradford; "Messiah."
December 22—Liverpool; "Elijah."
December 25—Blackpool; "Messiah."
January 1—Glasgow; miscellaneous.
January 20—Glasgow; miscellaneous.
January 21—Glasgow; miscellaneous.
January 22—Edinburgh; miscellaneous.
February 8—Edinburgh; "Hymn of Praise."
February 9—Liverpool; "Acis and Galatea."
February 11—Nottingham; "Hiawatha."
February 13—London; miscellaneous.
March 1—Highbury; "Elijah."
March 5—Cheltenham; miscellaneous.
March 7—Birmingham; miscellaneous.
March 9—Sheffield; miscellaneous.
March 11—Newcastle; miscellaneous.
March 14—Aberdeen; miscellaneous.
March 15—Dunfermline; "Creation."
March 16—Glasgow; miscellaneous.
March 17—Leicester; "King Olaf," Elgar.
March 18—Edinburgh; "Caractacus," Elgar.
March 19—Sail for the United States.

Amy Murray's Recital.

MISS AMY MURRAY, the Scottish recital singer, has had some good engagements with leading clubs. She sang for the Woman's Club, of Montclair, N. J., November 27, at the residence of Mrs. W. H. Cunningham. November 30 Miss Murray arrived in Ottawa, Canada, to assist at the concert of St. Andrew's Society, under the patronage of the Earl and Countess of Minto. The next day, December 1, Miss Murray sang at a recital in St. Johnsbury, Vt. Some of her appearances in this State during the month were at Malone, December 3 (Baptist Church); Plattsburgh, December 4 (Young Men's Club). December 15 the singer gave a recital at Haverford, Pa., under the auspices of the Neighbors Club, at the residence of E. C. Felton. This club has been established for twenty years, and is a factor in the suburban life of Philadelphia. Many well known artists and speakers have appeared before it.

The following criticism relates to Miss Murray's recital at Plattsburgh:

A person who unaided can keep an audience interested for a whole evening must be possessed of rare powers of entertainment. This is what Miss Amy Murray did at the Court Street Theatre last evening, at what was denominated a Scottish entertainment, given for the benefit of the building fund of the Y. M. C. A. To say that the audience was pleased is putting it altogether too mildly. It was unique and delightful. The audience was at a loss which most to admire, the fine description and character work of one who is a natural actress or the splendid vocal work of a sweet singer. Miss Murray sang many of the good old Scotch songs familiar to all of us, and many more not so well known, but equally good.

Before each number Miss Murray gave an interesting little talk, interspersed with wit and bright anecdotes, on the conditions referred to in the song or the circumstances which produced it.

Miss Murray would get a cordial reception upon a reappearance in Plattsburgh.—*The Plattsburgh Press*, December 5, 1903.

Mr. Dahm-Petersen's Resignation.

A DOLF DAHM-PETERSEN, formerly secretary of the Manuscript Society of New York, requests THE MUSICAL COURIER to announce that he resigned that office more than two months ago. The office is now filled by the treasurer of the society.



EMPEROR WILLIAM'S illness is not half so serious as foreign newspapers would have their readers believe. His Majesty has been out riding and driving, and all the scheduled family fêtes and court concerts are taking place without postponements and always in the presence of the Emperor. This week the concert at the New Palace in Potsdam was given by the Prill Quartet. The artists were received by the royal host in person, and for nearly two hours he listened to their music with evident pleasure and frequent "bravos." The program contained among other numbers: "Andantino," by Mozart, from the concerto for flute and harp; Largo (for flute and harp), by Handel; "Sarabande and Gavotte," by Ries, for violin; "Swedish Airs," for harp, by Bellmann; Valse (arranged for flute), by Chopin, and "Adagietto," for violin, by Bizet. The last three numbers were repeated at the wish of the Emperor. The members of the quartet say that His Majesty looked well, was in the best of spirits, and spoke often in his ordinary voice. The Emperor's court musicals are remarkable for the absence of classical chamber music and of Wagner!

The much heralded performance of Massenet's "Manon" took place at the Royal Opera in the presence of a large and enthusiastic audience. With the public the work achieved a moderate success, but with the critics it achieved none at all. Massenet is not the man for Germany. The Teutons were once upon a time hard to convince that there was merit in Wagner's music and now you cannot convince them that there is any other music but that of Wagner. The new tendency in operatic style, as begun by the French composers and amplified and vivified by the Neo-Italians, has found no sympathy in Germany. The critics are wrapped in conservatism and the public is in no position to dictate to the subventioned opera houses. The modern composer who comes here with melody is called "superficial" by the German critics; the man who lays all stress on harmonic significance and eschews melody is called "uninspired." It is a case of being between the devil and the deep sea. The French composers are fully

aware of the peculiar musical conditions in Berlin, and they shy at coming here, and even at having their works performed in the German capital. Saint-Saëns and Charpentier for a long time could not be induced to lend a willing ear to the proposals of the Berlin Opera. Leoncavallo has tried the most dilatory kind of tactics with his "Roland." Spinelli and Puccini were here some five years ago, but their welcome left much to be desired. It is small wonder, therefore, that the intimate charm of Massenet's "Manon" did not penetrate very far over the footlights of the Berlin Royal Opera. The atmosphere of this dainty work is thoroughly Parisian, and no German musical mind could ever quite grasp its essentials.

The performance itself left very much to be desired. Franz Naval, as the sentimental Chevalier, sang well, but acted without spirit. Miss Geraldine Farrar, the Manon, was entirely inadequate to the vocal and histrionic demands of the role. Since her first appearance here in "Faust," the young soprano has done nothing else worthy of note. Her voice is small, of agreeable quality in the middle register, but shrill in the higher ones. Her acting is too self conscious and carries no conviction. Unless the Berlin Opera can offer a better "Manon" performance than we were given at the première, the work will not draw a baker's dozen of listeners to the repetitions.

Josef Mayr, the impersonator of Christ at the Passion Plays in Oberammergau, died in Munich this week. Mayr's appearance, with his long hair and deep set eyes, was wonderfully like that of the pictured Saviour, and few who have seen the gifted peasant act will ever forget the majesty and impressiveness of his performance. Mayr was a popular person in Oberammergau, and had been repeatedly elected mayor.

At the latest Nikisch concert the soloist was Arthur Schnabel, a young pianist of excellent local reputation, who played Brahms' D minor Concerto. Schnabel's is a curious artistic personality. Though youthful in years, he appears never to have known any musical childhood. A pupil of Leschetizky, Schnabel's sympathies were not with the kind of music that was played in the Vienna master's studio, and he left that pianistic hothouse for the cooler artistic atmosphere of Berlin. Here Schnabel has undergone in solitude an abstemious and introspective course of study, from which he emerged with the belief that Johannes Brahms is the greatest composer the world has ever known. Schnabel, however, is not an impersonal Brahms interpreter. He filters the music of the Hamburg master through an austere analysis, with the result that the reading is rich in rare attention to detail, but lacking on the whole in spontaneity. The perform-

ance of the D minor Concerto, therefore, was a collection of episodes more or less striking in themselves, but hardly interrelated and certainly not homogeneous.

The audience, however, by no means agreed with the present writer, and applauded Schnabel to the echo. His is a talent of exceptional worth, but it could stand a deal more of broadening and of the purely human quality. Nikisch led, with his usual vim and finesse, Schumann's "Genoveva" overture, Beethoven's Eighth Symphony and Von Reznicek's "Idyllic" overture, a weak work, and not nearly so good as the same composer's "Till Eulenspiegel."

Leopold Godowsky's press notices, after his successful recital here last week, were among the best that ever a pianist has received in Berlin. He now has conquered all the critics, and that is an achievement against which the exploits of the ancient Crusaders pale into the meanest insignificance.

It is almost as expensive to support your own string quartet as to be captain of your own steam yacht. The Duke of Mecklenburg-Strelitz does not go in for yachting, but for a long time he has been subsidizing a string quartet, consisting of Messrs. Kamensky, Kranz, Bornemann and Butkewitsch. The Duke's liberality has enabled these gentlemen to devote most of their time to practice, and the result is that they have acquired an ensemble relatively perfect. In their concert of Russian music (at Beethoven Hall) they displayed qualities which rank this ducal quartet with the famous Bohemian organization that has so long stood here as a model of the best ensemble playing. At its next concert the Kamensky Quartet promises us a program purely classical, and until then a final critical conclusion will be withheld.

Adelina Bailet, who gave a concert with the Philharmonic Orchestra, proved herself to be a pianist of temperament and technique, a combination heartily to be recommended, when it is well balanced and mixed in proper proportions. Madame Bailet played concertos by Liszt and Saint-Saëns respectively, in E flat and G minor. Gisela Springer is a pianist not new to Berlin. At her recital this winter she played Chopin and Schumann numbers with musical understanding, but with little poesy. Pauline Hofmann, a newcomer here, did not make an inspiring impression with her performance of Beethoven's "Emperor" Concerto.

Sergei Kussewitzky, the double bass virtuoso, triumphed again at his concert in Bechstein Hall. Kussewitzky uses



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a three-quarter size instrument, that makes of it practically a very large 'cello, but that fact by no means detracts from the brilliancy of his performances.

He plays nearly altogether numbers rearranged from the 'cello repertory. The literature of music is scant in double bass soli, but there are at least some very effective original compositions by Bottesini, the greatest of all double bass players. Kussewitzky has a tone of noble quality and a technic that is little short of sensational.

Yvette Guilbert, who has been ill for some weeks in Steglitz, a suburb of Berlin, now is almost completely recovered and will leave for Paris within a day or two.

At the Royal Opera Julius Lieban this week will make his rooth appearance as David in Wagner's "Meistersinger."

Strindberg's historical drama, "Gustav Adolph," given here at the Berliner Theatre, was not an overwhelming success. The papers find the work too long and lacking in action.

The seventh festival of the United German Singing Societies, which was to have been held in Breslau in 1906, has been postponed to 1907.

The Düsseldorf Opera will give weekly performances at Bonn.

"Benvenuto Cellini" achieved decided success at Braunschweig, where the opera was given to commemorate the centenary of Berlioz's death.

"If I Were King," the play that had a successful run in New York, where Sothorn played in it, is to be given at the Lessing Theatre late this season.

Richard Strauss' leave of absence from the Berlin Royal Opera (for his tour in America) will begin on February 15.

At the fifth Nikisch concert Berthe Marx-Goldschmidt will play Weber's "Concertstueck," and Ernst von Possart is to recite to Schilling's music the text of Mildenbruch's "Hexenlied."

At the latest concert of the Bohemian Quartet a new quartet by Antonio Scontrino was introduced and found much favor with the hearers. This work by the well known Italian opera composer is in G minor, and belongs to the "orchestral" school of ensemble music. There is a prodigious straining and striving throughout all the movements, and many interesting episodes are achieved, but one misses in this picturesque tonal charivari the serious undertone and formal dignity of the German chamber music style. Scontrino's learning seems to be deficient, and his melodic vein is neither so marked nor so fertile as to justify his departure from accepted models. It is, after all, a question, therefore, whether the sustained applause of the audience might not have been meant for the Bohemian Quartet, which gave the work an exceptionally brilliant reading.

Alexander Seebald has set himself the serious task of performing at three concerts a number of the chief unaccompanied compositions for violin—all the sonatas by Bach, and all the caprices by Paganini. At his first con-

cert Seebald made an excellent start, and showed himself fully capable of carrying out his rather original purpose. He has an excellent technic, a large, pure tone and a thorough knowledge of the best classical traditions in violin playing.

Emmy Destinn, of our Royal Opera, has been invited to sing at the Bayreuth performances next summer. Miss Destinn will probably do Elizabeth in "Tannhäuser."

"Helga," a new opera by Victor von Weikowsky-Biedau, will receive its first production on December 29 at the Wiesbaden Opera.

Oscar Wilde's "Salome" met with uncommon success at Hanover last week. The drama has completely conquered all the important stages of Germany.

An echo of THE MUSICAL COURIER's stand against the incompetent daily newspaper critics of New York comes from Leipzig in the shape of the following paragraph, written by the correspondent of the German Times:

We are having an example of the eternal fight between managers and critics just now. Herr Eulenburg, who runs the Abonnement Concerts here, does not feel that the critic of the Leipziger Tageblatt thinks enough of them, so he wrote to tell him so, and, having done that, has threatened that should the critic ever again appear at his (Herr Eulenburg's) concerts he will be thrown out. The Tageblatt's reply to this fearsome communication was to suggest that in future Herr Eulenburg should either write his criticisms himself or pay someone to do it for him. If all one hears of musical criticism is true, there is nothing so wonderfully novel in the idea.

The Leipziger Tageblatt is evidently well up on the ethics of modern American daily paper journalism.

The Philharmonic Chorus gave an impressive performance of Brahms' "German Requiem." Arthur van Eweyk, our American baritone, distinguished himself in one of the solo parts, and earned a large and well deserved share of the applause. Siegfried Ochs, the director, unquestionably has made the Philharmonic organization one of the best mixed choruses in the world.

Madame Nicklass-Kempner is Lilli Lehmann's superior in the rare art of lieder singing. Madame Kempner's style is not as explosive as that of her elder colleague, nor is her voice so threadbare in the upper register. One of the largest audiences of the season literally cheered Madame Kempner to the echo at her recital in Beethoven Hall.

The secondary theatre of the Royal Opera is to be leased to Ferenczy, who has made a success of comic opera at his Central Theatre.

The Weingartner concert of December 4 was dedicated to Berlioz. The energetic leader and his excellent orchestra gave a spirited reading of the "Fantastic Symphony," the "Rob Roy" overture (a lengthy but melodious work), the "lyric scene," "Cleopatra," and the "Trojan March." Thila Plaichinger was the soloist.

With the assistance of several singers, Gustav Lazarus gave an evening of his own compositions. Lazarus is a splendid musician, who combines a decided lyrical gift with thoroughness and skill of musical workmanship. He has imagination, and he knows how to temper it with good taste. Most of his songs were a source of unalloyed musical pleasure, for they lacked the artificiality of the average modern song, and also all its bizarre har-

monic foundation. Lazarus was recalled many times and scored a genuine hit.

Maximilian Pilzer, a young American violinist, appeared at the small hall of the Philharmonie. Pilzer displayed talent out of the ordinary and should some day rank very high as a soloist, if his progress in the future will be as rapid as it has been in the past. The lad already possesses a facile left hand, a flexible and well trained bow arm and some warmth of temperament. Assuredly Pilzer is one of the most promising of the very young violinists.

The Berlin concert and opera list for the past week was as follows:

December 2—Anna von Blanckenburg-Driese, song recital; Bechstein Hall.
December 2—Frederic Lamond, piano; Beethoven Hall.
December 2—Philharmonic "Pop"; Philharmonie.
December 2—"Meistersinger"; Royal Opera.
December 2—"L'Africaine"; Theater des Westens.
December 2—Marianne Geyer, vocal; Singakademie.
December 2—Wagner Concert; Singakademie.
December 2—Hekking Trio; Beethoven Hall.
December 2—Barth Trio; Philharmonie.
December 2—Willy Stuhfeld, vocal; Maximilian Pilzer, violin; Philharmonie (Upper Hall).
December 2—"Manon"; Royal Opera.
December 2—"Les Cloches des Eremites"; Theater des Westens.
December 2—Weingartner Concert; Royal Opera.
December 2—Hanna Gründahl and Hermann Weissenborn, vocal; Philharmonie (Upper Hall).
December 2—Adèle Leander-Florin, vocal; Beethoven Hall.
December 2—Adeline Ballet, piano; Bechstein Hall.
December 2—Max Landow, piano; Singakademie.
December 2—Bohemian Quartet; Beethoven Hall.
December 2—Maria Walter, vocal; Singakademie.
December 2—Alexander Seebald, violin; Bechstein Hall.
December 2—Eichelberg Conservatory Concert.
December 2—"Marriage of Figaro"; Royal Opera.
December 2—St. Ursula Chorus; Singakademie.
December 2—Selma Nicklass-Kempner, vocal; Beethoven Hall.
December 2—Charity Matinee Concert; Beethoven Hall.
December 2—"Manon"; Royal Opera.
December 2—"L'Africaine" (matinee); Theater des Westens.
December 2—"Barber of Seville" (evening); Theater des Westens.
December 2—Philharmonic "Pop"; Philharmonie.
December 2—Sergei Kussewitzky, double bass; Bechstein Hall.
December 2—Richard Koennecke, vocal; Beethoven Hall.
December 2—Zareffa Espe, vocal; Singakademie.
December 2—Philharmonic Chorus; Philharmonie.
December 2—"Tristan und Isolde"; Royal Opera.
December 2—Susanne Dessoir, vocal; Bechstein Hall.
December 2—Anton Forster, piano; Florian Zajic, violin; Singakademie.
December 2—Frankfurt Trio; Beethoven Hall.
December 2—"Entführung aus dem Serail"; Royal Opera.
December 2—"Les Cloches des Eremites"; Theater des Westens.
December 2—Philharmonic "Pop"; Philharmonie.
December 2—"Manon"; Royal Opera.
December 2—Paula and Flora Joutard, piano; Beethoven Hall.
December 2—Ada Suberg and Alice Rau, vocal; Singakademie.
December 2—Philharmonic "Pop"; Philharmonie.
December 2—Amalie Gimkiewicz, vocal; Bechstein Hall.

D. A.

A Success in Chicago.

SARA McCULLOCH FERGUSON gave a very successful piano recital at the Steinway Theatre in Chicago very recently. Her program contained numbers by Chopin, Liszt, Kalkbrenner, Godard, Bendel, Wieniawski, &c., all of which were played with thorough musical understanding, exceptional technic and refined taste. Mrs. Ferguson's success with her audience was such that she has been encouraged to arrange further early recitals on a large scale in Chicago and other Western cities. At present Mrs. Ferguson is much occupied with teaching at the Chicago Conservatory, where she is one of the leading instructors.

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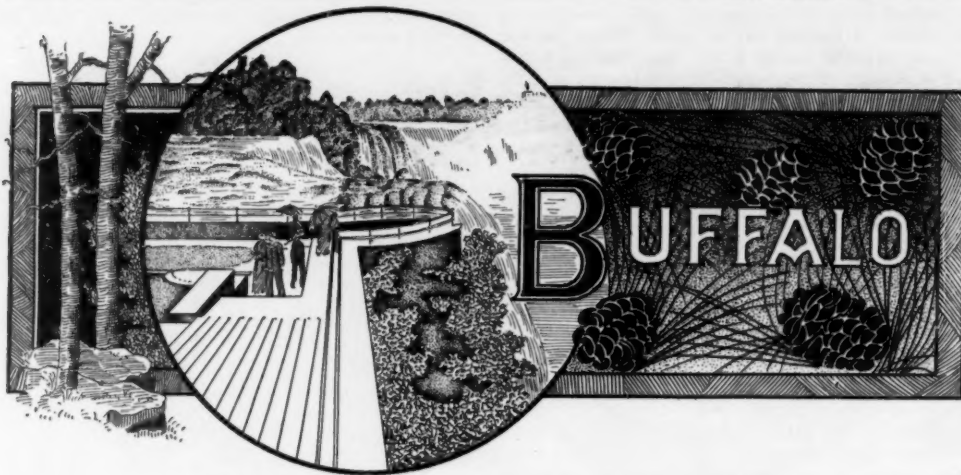
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CONCERTS—RECITALS—LESSONS.

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BUFFALO, N. Y., December 15, 1903.

HOLIDAY shopping is the one engrossing occupation. Fortunately, while this arctic weather prevails, no one is obliged to sally forth to draughty halls to listen to concerts. There are no musical affairs unless rehearsals of Christmas programs can be mentioned as such. Occasionally a pupils' recital to remind one that teachers and students are busy.

A pleasant event was the graduation recital of two of Mrs. Nellie Hibler's pupils, Miss Marie Rowland, soprano; Miss Lelia Godfrey, contralto. Over a hundred guests enjoyed the varied program. Miss Rowland and Miss Godfrey not only sang solos and duets, but assisted in the ladies' chorus. In the quartet numbers Mrs. Hibler, Mrs. Montague, Mr. Love and Mr. Cummingford appeared. The accompanists were Laurence H. Montague and Miss Elsinore Ketchum. Mrs. Hibler's classes are larger and are doing good work.

Another enjoyable event was the recital of junior and advanced piano players, pupils of Armand Cornelle, who presented a difficult program, all memorized. The participants were the Misses Florence and Ruth Adams, Gertrude May, Clara Schaefer, Viola Schwarb, Esther Baum, the Misses Farrington, Gillig, Schiebel, Williams and Philip Kraemer. The juniors evince promise, some are quite brilliant; the seniors show marked advancement and versatility, playing selections from widely contrasted composers. Still another fine exponent and teacher of the piano, Mrs. Evelyn Choate, is kept busy. She has pupils and yet finds time to give talks on "Parsifal." Two subscription courses have been given at the home of Mrs. George Sicard, of North street. Mrs. Choate, assisted by Frederick Roginson, baritone, of the First Congregational Church, is to give a concert at Niagara Falls this evening. Mr. Roginson is a pupil of Madame Humphrey, of the Buckingham, and is making rapid progress as a vocalist.

Mrs. Humphrey is not only busy with private pupils, but is coaching a chorus in the Nile scene of "Aida." Other pupils are studying operatic work in the original French score.

The choir of the Lafayette Presbyterian Church is doing excellent work under the direction of Will. S. Jarrett, who for several years was associated with William S. Waith, organist at that time of the Westminster Presbyterian Church. Mr. Jarrett is an ambitious young man, successful as a teacher, and popular with all because of his agreeable ways and thorough knowledge of his profession. Oscar

Wenborne, a clever young baritone, is a member of Mr. Jarrett's choir, also Mrs. Laura Dietrich Minnehan, solo contralto in this church and the Temple of Beth Zion as well. Mrs. Minnehan has much dramatic ability, and because of her versatility she is always in demand for any local performance of the "Mikado."

This evening "The Messiah" will be given by the Tuesday Musical Chorus, of Rochester, with orchestra and organ, at the Central Presbyterian Church, under the direction of Heinrich Jacobsen. The soloists will be Mrs. Rampe, soprano; Mrs. Hooker, contralto; Harry Thomas, tenor; Miss Alice C. Wysard, accompanist.

Miss Wysard, an accomplished musician, is organist in the Rochester State Industrial School, also third vice president in the National Musical Organization, which will hold its annual meeting in June at Niagara Falls.

Very appropriately the Tuesday Musicales had for their topic today a paper on "The Messiah," given by Miss Farrar. The pianists and singers are Misses Harrison, Miss Stone, Miss Gregg and Mrs. Smith. The composers interpreted Saint-Saëns, Donizetti, Bach, Liszt and Grieg.

At a recent Tuesday meeting Miss Holyland presented a fine paper on "Women in Music": German, Fanny Mendelssohn; American, M. R. Lang, Patty Stair; French, Chaminade, Holmes; Norwegian, Backer-Grøndahl; Italian, Dell'Acqua, Ferrari. The soloists who interpreted each of the various composers were Miss Wilson, Miss Cramer, Mrs. Grant, Mrs. Werner, Miss Reed, Mrs. Rampe, Mrs. Hooker, Mr. Lyman, Mr. Schlegel, Miss Wysard, accompanist.

VIRGINIA KEENE.

Watkin Mills at Norwich.

WATKIN MILLS, the distinguished English basso who sings at the Cincinnati May Festival, 1904, sang at the Norwich (England) Festival last month, and the Daily Press says: "The hit of the evening was made by Watkin Mills, who treated his hearers to a grand rendering of 'O Ruddier Than the Cherry.' The favorite air was sung without a glance at the music, and Mr. Mills evidently enjoyed the task as much as his audience appreciated his masterly achievement." The Gazette says: "Watkin Mills interpreted the air 'O Ruddier Than the Cherry' and the preceding recitative as only that popular vocalist can. Throughout the performance he did not allow his audience to overlook the fact that as an interpreter of Handel he is without equal. At the conclusion of the above solo he received quite an ovation from both

audience and choir, the final bars of the instrumental accompaniment being entirely lost on account of the liberal applause bestowed upon the vocalist by the enraptured audience."

Good Christmas Music.

THE program for Christmas music at the Marble Collegiate Church, Fifth avenue and Twenty-ninth street, Christmas morning, is as follows:

Organ and strings, Allegro from Sonata in C.....Mozart
String quartet, Andante Cantabile.....Tchaikowsky
Organ, Fugue in G minor.....Bach
Anthems—
Blessed Be Thou.....Baird
To Us Is Born Emmanuel.....Praetorius
Christians Awake.....Higgs
O Come, Redeemer.....John E. West
Alto solo, Patiently, Patiently (from the Christmas Oratorio).....Saint-Saëns
Tenor solo, Noel.....Adolphe Adam

The Sunday morning program, December 27, is as follows:

Organ, Second Organ Sonata.....Mendelssohn
Fantaisie sur des Noëls.....De la Tombelle
String quartet, Theme and Variations.....Haydn
Anthems—

The Morning Stars Sang Together.....Geo. Alex. West
Come Ye Gentiles.....Baird
I Will Set His Dominion.....Horatio Parker
The Whole Earth Is at Rest.....J. Varley Roberts
Bass solo, Mighty Lord and King All Glorious (from the Christmas Oratorio).....Bach

The Sunday evening program is:

Organ and strings, Concerto da Chiesa.....dall' Abaco
String quartet, Adagio.....Rauchenecker
Organ, March of the Magi Kings.....Dubois
Anthems—

Hymn of the Angels.....John E. West
It Came Upon the Midnight Clear.....Bartlett
Like Silver Lamps.....Barnby
In the Beginning.....Macpherson
Soprano solo, Rejoice Greatly.....Handel

The choir will be composed of Richard T. Percy, organist and director; Mrs. Lillian Pray, soprano; Mrs. Adele L. Baldwin, alto; Mortimer Howard, tenor; Dr. Carl E. Dufft, basso, assisted by the Danreuther String Quartet.

Harold Bauer's Dates.

HAROLD BAUER'S concert and recital engagements for the season include:

October 2—Worcester.
October 16 and 17—Boston Symphony Orchestra.
October 19—Wellesley.
October 26—Fitchburg.
November 2 to 9—
November 3—New York, Kneisel.
November 4—First Boston recital.
November 5—Lowell.
November 11—Haverhill.
November 12—Hoffmann Quartet.
November 17—Kneisel, Boston.
November 22—St. Botolph Club.
November 23—Arbos Quartet.
November 27 and 28—Pittsburg Orchestra.
November 29—Chicago recital.
December 1—Minneapolis Orchestra.
December 5—Second Boston recital.
December 7—Dobbs Ferry.
December 8—Wetzler Orchestra.
December 9—Springfield.
December 10—New Haven Orchestra.
December 11—Pittsfield.
December 14—Kneisel Quartet, Philadelphia.
December 18 and 19—Cincinnati Orchestra.
December 21—Harvard College.
December 31—Cambridge Musical Society.
January 2—Third Boston recital.
January 7—Chicago recital.
January 10—Chicago recital.
January 14—Nashville, Tenn.
January 19—Oberlin Conservatory of Music.
February 3—Northampton.
February 6—Boston recital (?).
February 9—Holyoke.
February 11—Fitchburg, Kneisel.
February 15—Dallas, Tex.
February 17—Galveston, Tex.

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Fermata.

The People's Symphony concert at Cooper Union last evening will be reviewed next week. Mr. Arens, the director, presented a program devoted to the works of Haydn, Beethoven, Wagner, Tchaikowsky and Massenet.

The Russian Symphony Society, Modest Altschuler conductor, will give a series of concerts at Cooper Union, Thursday evenings, January 7, February 11, March 3 and 31, April 14 and May 5.

Miss Hazel McHenry, of Columbus, Ohio, is a youthful composer, who, although barely entered upon her teens, is already becoming known through the success of several good two-steps and waltzes. The best work she has done so far is her latest publication, "The Powerful Chinaman." The composition is dedicated to Miss Henrietta Weber.

Mrs. Lucille Smith Morris played for the Woman's Auxiliary of the National Art Theatre Society, December 11, a group of solos by MacDowell, and "Au Matin," one of the pianist's own compositions. At the last meeting of the Women's Philharmonic Society in Carnegie Hall Mrs. Morris played numbers by MacDowell and Joseffy.

The Misses Kieckhoefer, piano, violin and 'cello, and Miss Rose O'Brien, mezzo soprano, and John R. Bland, tenor, presented the program at the second morning musicale of the Haarlem Philharmonic Society. As usual the concert was given in the Astor Gallery at the Waldorf-Astoria. Mrs. Frank Littlefield, chairman of the board of directors, entertained a part of friends in her box.

Edmund Severn and Mrs. Severn played Wednesday afternoon of last week before the Westchester Woman's Club. Mr. Severn, with Mrs. Severn at the piano, gave three parts from his charming Italian Suite for violin and Bohm's Cavatina. The Glee Club of the organization sang the "Spinning Song" from Wagner's "Flying Dutchman" and "My Love's an Arbutus," by Stanford. Mrs. Anna Garlin Spencer made an address on "Practical Philanthropy."

Miss Florence Terrel, the Brooklyn pianist, will be married on Wednesday afternoon, January 6, at the home of her parents, to Frank Mortimer Mills.

At the studios of Mr. and Mrs. James Francis Cooke, 136 Fifth avenue, Thursday afternoon of last week, a fashionable audience enjoyed a charming song recital by Mrs. Cooke, with Mr. Cooke at the piano. Mrs. Cooke sang "My Love's an Arbutus," C. Villiers Stanford; "Polly Willis," Dr. Arne; "Believe Me if All Those Endearing Young Charms," Moore; "With a Violet," Grieg; "Sunshine Song," Grieg; "With a Water Lily," Grieg; "Sapphic Ode," Brahms; "Der Asra," Rubinstein; "Early Green," Schumann; "Im Herbst" ("Autumn"), Franz, and "Humble Love," Bungert.

Miss Augusta Zuckerman, the talented pupil of Alexander Lambert, played the Rubinstein Concerto in D minor last Sunday evening (December 13) at the West End Theatre with the Symphony Orchestra, Walter Damrosch conductor. Miss Zuckerman is also engaged to play December 29 with the Brooklyn Choral Union at the Brooklyn Institute.

The program at the first concert of the Musical Art Society, at Carnegie Hall, Thursday night of last week, was, as usual, made up of old music and works by modern composers.

Musicians are interested in the song recital which David Bispham will give at Mendelssohn Hall, Wednesday afternoon, January 6. For this appearance the popular baritone has arranged a program made up of the songs by the late Hugo Wolf.

The oratorio "St. Paul" was given at Wilson College, Chambersburg, Pa., on December 17. The chorus of forty picked voices sang with great spirit, under the direction of J. Emery Shaw, the head of the music department at Wilson College.

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son. The soloists, Miss Laura J. Combs, of Pittsburg, Pa.; Miss Katharine S. Parsons, of Akron, Ohio; William H. Rieger, of New York, and Dr. Baker, of Baltimore, all truly entered into the feeling and spirit of the great work, and made the success complete.

Miss Amy Robsart Jaffray, since her return to Toronto, is heard a good deal in concert. Last week she sang at the Morning Musical Club and received a good deal of praise for her singing, everybody remarking the great progress which she made in New York, where she studied with Mme. Eugenie Pappenheim. This week Miss Jaffray will be the soloist for the first concert of the Toronto Conservatory String Quartet concert. The young artist intends to continue her studies with Madame Pappenheim early next year.

Mrs. Lester Riley, the soprano, sang with great success at a concert given by the Ladies' Choral Society at New Rochelle December 15. She sang the "Blackbird," by Victor Harris, and "May Day," by Blackburn. Mrs. Riley is a pupil of Max Bendheim.

Cards are out for the marriage of Miss Mary Elizabeth Linck, the opera singer, to Louis Evans, at the Walnut Street Presbyterian Church, Evansville, Ind., Friday afternoon, January 1.

Victor Harris' pupil, Miss Bussert, sang with the Pittsburgh Symphony Orchestra on Friday and Saturday, December 11 and 12, singing the aria from the second act of Ambroise Thomas' "Hamlet" and a group of songs.

MENDELSSOHN TRIO CONCERT.

Hotel Majestic, Monday Afternoon, December 14.

Trio, D major.....Haydn
Songs—
Pensée d'automne.....Massenet
Coppelia Valse.....Delibes
Sonata for Violin and Piano, op. 12, No. 1.....Beethoven
Songs—
Shougie Shou, My Bairnie.....Henschel
Spring Song.....Henschel
Mrs. Fine.

Trio, op. 90 (Dumky).....Dvorák

THE third season of the Mendelssohn Trio Club opened auspiciously. A fashionable audience filled the handsome ballroom. Artistically these concerts rank high. The performances are finished and interesting. It seems hardly necessary to analyze compositions by masters like Beethoven and Haydn. Every musician knows them. Even Dvorák's characteristic "Dumky" Trio is sufficiently familiar. But all of the music presented at the first concert was worth hearing again. Mrs. Beatrice Fine sang charmingly, and showed in all her numbers control over her beautiful, bell like voice.

The personnel of the club remains unchanged. The members are Alexander Saslavsky, violin; Victor Sörlin, violoncello, and Charles Gilbert Spross, piano.

The patronesses for the five concerts this year include:

Mrs. David C. Ball.	Mrs. T. A. Kinnel.
Mrs. D. M. Brady.	Mrs. B. F. Kobbe.
Mrs. R. Chambers.	Mrs. Hiram Cleaver Kroh.
Mrs. Charles Eugene Chapin.	Mrs. J. C. Lenny.
Mrs. Harry B. Chase.	Mrs. T. M. Logan.
Mrs. Frank Clatworthy.	Mrs. Daniel A. Loring.
Mrs. Charles A. Clinton.	Mrs. C. E. Mabie.
Mrs. Gilbert Colgate.	Mrs. John C. Marin.
Mrs. Benjamin Day.	Mrs. T. N. McCauley.
Mrs. F. B. Dexter.	Mrs. Frederick Mead.
Miss Gertrude Dougherty.	Mrs. Munford Mills.
Mrs. A. Dutenhofer.	Miss Lillian Oakes.
Mrs. A. L. Erlanger.	Miss Margerie Oakes.
Mrs. Geo. W. Galingier.	Mrs. Bradford Rhodes.
Mrs. Olin D. Gray.	Mrs. John N. Robins.
Mrs. Benedict J. Greenhut.	Mrs. Joseph Rothschild.
Mrs. Joseph Gross.	Miss M. G. Schirmer.
Mrs. C. C. Harrison.	Mrs. Ferdinand Seligman.
Mrs. Russell Hawkins.	Mrs. Isaac Singer.
Mrs. N. E. Hurlbert.	Mrs. A. A. Sumner.
Mrs. A. H. Jones.	Mrs. J. Hood Wright.

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BISPHAM

CONCERT TOUR ENTIRE SEASON.

THE WEEK IN NEW YORK.

Wednesday afternoon, December 16—Metcalfe recital, Mendelssohn Hall.
Wednesday evening, December 16—"Rigoletto," Metropolitan Opera House.
Wednesday evening, December 16—Joseph Horodas recital (piano), Wissner Hall, Brooklyn.
Thursday morning, December 17—Haarlem Philharmonic, Waldorf-Astoria.
Thursday afternoon, December 17—Mrs. Rhodes' lecture on "Parsifal," New Lyceum Theatre.
Thursday evening, December 17—Jeanne Clerihew recital (vocal), Mendelssohn Hall.
Thursday evening, December 17—Musical Art Society, Carnegie Hall.
Thursday evening, December 17—Leopold Wolfsohn recital (piano), Wissner Hall, Brooklyn.
Thursday evening, December 17—Institute concert, Association Hall, Brooklyn.
Friday afternoon, December 18—New York Philharmonic, Carnegie Hall.
Friday afternoon, December 18—Mrs. Rhodes' lecture on "Parsifal," New Lyceum Theatre.
Friday evening, December 18—The Philadelphia Orchestra and Melba, Carnegie Hall.
Friday evening, December 18—"Lohengrin," Metropolitan Opera House.
Friday evening, December 18—"The Messiah," Brooklyn Oratorio Society, Baptist Temple, Brooklyn.
Saturday afternoon, December 19—Young People's Symphony, Carnegie Hall.
Saturday afternoon, December 19—"Aida," Metropolitan Opera House.
Saturday afternoon, December 19—Virgil Piano School recital, Carnegie Lyceum.
Saturday evening, December 19—New York Philharmonic, Carnegie Hall.
Saturday evening, December 19—"Tosca" (popular prices), Metropolitan Opera House.
Sunday afternoon, December 20—New York Symphony Orchestra, Carnegie Hall.
Sunday evening, December 20—Popular concert, Metropolitan Opera House.
Sunday evening, December 20—New York Symphony Orchestra, West End Theatre.
Monday evening, December 21—Savage Grand English Opera Company, "Othello," West End Theatre.
Monday evening, December 21—"La Bohème," Metropolitan Opera House.
Monday evening, December 21—"The Messiah," St. Thomas P. E. Church.
Tuesday evening, December 22—Chamber music concert, Mendelssohn Hall.
Tuesday evening, December 22—People's Symphony concert, Cooper Union.
Tuesday evening, December 22—Savage Grand English Opera Company, "Carmen," West End Theatre.

Jacques Thibaud Again.

THE program for Thibaud's recital at Mendelssohn Hall, Saturday afternoon, December 26, is as follows:

Sonata No. 3, C minor.....Grieg
Thibaud and Katherine Heyman.
Romanze, F minor.....Beethoven
Menuett, G minor (from the Haffner music).....Mozart
Air.....Bach
Thibaud.
Piano solos.....
Katherine Heyman.
Havaneise.....Saint-Saëns
Berceuse.....Faure
Airs Russes.....Wieniawski
Thibaud.
Andre Benoist, accompanist.

The Hosi Quartet gave a concert, December 8, in the Museum Hall, Munich.

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PUBLISHED EVERY WEDNESDAY

BY THE

MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

St. James Building, Broadway and 26th St., New York.

TELEPHONES: 1767 and 1768 Madison Square.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 1239.

MARC A. BLUMENBERG - - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, DECEMBER 23, 1903.

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Hotel Cecil, Mr. Montague Chester, General European Representative.

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THE MUSICAL COURIER is for sale in FOREIGN COUNTRIES at the following news-stands and music stores:

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ITALY—

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FLORENCE—

Brizzi & Niccolai, Via de Cerretani 12.

SWITZERLAND—

GENEVA: Mr. Henn, 6 Boulevard du Théâtre.

SUBSCRIPTIONS:

Invariably in advance, including postage.

Single Copies, Ten Cents.

United States,	\$5.00
Great Britain,	£1 5s.
France,	31.25 fr.
Germany,	25 m.
Austria,	15 s.
Italy,	31.25 fr.
Russia,	12 r.

SPENCER T. DRIGGS - - - - BUSINESS MANAGER

Rates for Advertising.

PER INCH ON ADVERTISING PAGES.

Three Months,	\$35.00	Nine Months,	\$75.00
Six Months,	\$60.00	Twelve Months,	\$100.00

ON READING PAGES.

One inch, 3 months,	\$75.00
One inch, six months,	125.00
One inch, 1 year,	200.00
Special rates for preferred positions,	
One page, 1 insertion,	\$300.00
One-half page, 1 insertion,	175.00
One column,	100.00

All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER COMPANY.

Advertisements for the current week must be handed in by 12 M. Monday.

All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.

THE MUSICAL COURIER EXTRA.

Published Every Saturday During the Year.

GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.
For Particulars apply to SATURDAY EXTRA DEPARTMENT.

THE MUSICAL COURIER wishes all its subscribers and advertisers a very Merry Christmas!

THE editors of this paper are very much disappointed when they do not receive at least a dozen anonymous communications every week. It is a sign that THE MUSICAL COURIER articles make a deep impression wherever they are read. Anybody desirous of writing anonymous letters to this paper should apply for our special stamped and addressed envelopes, delivered free of charge, and in any reasonable quantity.

HENRY J. WOOD, of London, who is to conduct the next two concerts of the New York Philharmonic Society, will sail from England today, December 23, per steamer Majestic. Mr. Wood already has engaged his return passage on the Celtic, and expects to be back in London for a symphony concert on January 23. During Mr. Wood's absence from London the Queen's Hall Orchestra will be led by Emil Paur.

A PARAGRAPH in our "European Notes" of last week stated that Dresden was the only Opera to celebrate Berlioz's 100th birthday (December 11) with a performance of his "Benvenuto Cellini." An aggrieved South German patriot writes to this paper to say that the Mannheim Opera also gave the work. The addition herewith is cheerfully made. In our Berlin letter reference will be found also to a performance of "Benvenuto Cellini" in Braunschweig.

THE New York Sun's music reporter is a trifle mixed on his musical data. He says that "Frau Naval appeared as Des Grieux ('Manon') at the recent Berlin performance." Also the Sun man avers that "Gabrielle Krauss, who was an eminent singer of her day, died recently in Paris." These are indeed strange statements, considering the fact that Des Grieux in "Manon" is a male role; and that Madame Krauss wrote a circular letter to the French press a fortnight ago declaring that "reports of her death were grossly exaggerated," and that she was very much alive indeed! If you see it in the musical column of the Sun it is only so-so!

SOME of the daily papers are now talking about the high salary crime, the large amount of money that opera stars demand. The Brooklyn Eagle says: "Salaries paid to singers like de Reszké and Patti have gone beyond all reason." THE MUSICAL COURIER has been preaching this thing for ten years, and it has finally succeeded in producing

RATHER LATE. this effect—that the high salaried stars are not engaged. The high salaried stars at the opera have been de Reszké, his brother, relatively speaking (on account of the fact that bassos receive no such salaries as Edouard de Reszké has received as the brother of his brother); Melba, Nordica, Eames, Sembrich and Calvé. Some of these singers have not been receiving the very highest kind of salaries; for example, Eames has been receiving about half as much as Sembrich. Naturally Sembrich, as an artist whose repertory covers a large field in opera which is necessary for the sake of variety, as has been proved this season so far, has never received such an enormous salary as de Reszké, or Melba, or Calvé lately. Calvé's prices have been considerably reduced, as she has proved her inability to sing more than a few roles; but the campaign of THE MUSICAL COURIER has been successful from the fact that these people are out of employment or singing at their own risk, except Patti, who always requires a guarantee; first, because it is not necessary for her to sing, on account of her wealth, and, secondly, because in a great many cities she can always draw large sums of money, even in New York. What we want to remind the papers of is this fact—that the campaign against high salaries is virtually won, it is all over. Singers will receive large sums of money for singing, as they should, but the concentration of a singers' market for the payment of high salaries to the exclusion of American singers has been abandoned through the efforts of this paper. The present list averages a much lower rate than any previous one. Mr. Grau made himself the victim of this intolerable proposition through the fact that he submitted to influences that were not musical or artistic; it nearly killed him.



"Parsifal."



THERE have been no particular developments in the "Parsifal" question this last week except the effort of several divines to influence some action centred in the power of the mayor, as the chief magistrate, to stop the performance. The Rev. Dr. David James Burrell, minister of the Marble Collegiate Church, and Bishop Burgess, of Long Island, and Dr. Parkhurst are among the prominent ministers who are using their efforts in that direction. In addition to this there has been an effort to prevent the singing of the boys' choir by the Gerry Society, and the manager of the opera will substitute women singers in their places.

Besides this, the following cable from Berlin has been received and published in the Sun, and in somewhat different form in other papers:

BERLIN, December 16.—The Richard Wagner Union has issued a passionate protest against the performance of "Parsifal" in New York. The union says it feels impelled to express publicly its indignation at the sacrilege in the interest of pelf as opposed to art. It adds:

"Wagner's sublime legacy is about to be profaned in the land of dollars for the benefit of audiences to whom the essential character of Wagnerian art has never been and probably never will be revealed."

It is to be regretted that the protest includes an attack on the character of the Wagnerian art as revealed in the United States. As a matter of course, "Parsifal" is given for business purposes, and this has not been denied. The people of the United States are not ashamed to be known as business people. Of course, in Germany the same sentiment prevails, because Germany is essentially an industrial and business country at the present time. The point that should have been made was one referring merely to profanation of the performance under the conditions in which it must necessarily be produced in this city and contrary to the wishes of the author and composer. Otherwise the protest has no value.

In the Independent of last week I. Prime-Stevenson, one of the occasional contributors to THE MUSICAL COURIER, speaks of "Parsifal" in the following way:

The notion of the average American audience, especially a fashionably derived audience, amusing itself with "Parsifal" for an afternoon or an evening in the Metropolitan Opera House is an offense to anybody who knows well and can judge candidly the relations between social life and aesthetic feeling in New York. The real musical public of New York is of the smallest fraction that would make up any such audience. The sham musical public, for whose delectation, for whose new nerve thrill this theft-artistic is planned—that sort of public is the one which makes "Parsifal" in New York city possible, and can make it "pay"—this public is the public to hear it in the Metropolitan.

Mr. Stevenson as usual is correct in his estimate of the situation.

We have been very much interested in noticing the defense of the "Parsifal" proposition here that the papers advocating its production refer to the restaurants which are near the playhouse, or Festspielhaus, at Bayreuth. As there are long waits between the acts, it is necessary for people to have some place where they can dine, and therefore there were several privileges disposed of in the shape of temporary restaurants near the Festspielhaus, and this has been improved upon here by having a table d'hôte and à la carte dinner in the opera house itself. There are no indications in the score of "Parsifal" as to the location of the kitchen, something which Richard Wagner must have neglected and for which he must now be properly rebuked. This dinner will be given at 7 o'clock, immediately after the first act. There is no harm, so far as we can see, in the act on the part of those who feel hungry of eating between the acts of "Parsifal," and of drinking something also, if they feel thirsty.

As a matter of record, THE MUSICAL COURIER herewith publishes the cast which is to perform the work tomorrow night

at the Metropolitan under the direction of Otto Hertz, who has never before conducted "Parsifal":

Kundry	Mme. Milka Ternina
Parsifal	Alois Burgstaller
Amfortas	Anton Van Rooy
Gurnemanz	Robert Blass
Titirel	Marcel Journet
Klingsor	Otto Goritz
First Esquire	Miss Moran
Second Esquire	Miss Braendle
Third Esquire	Albert Reiss
Fourth Esquire	Mr. Harden
First Knight of the Grail	Mr. Bayer
Second Knight of the Grail	Adolf Muehlmann
A Voice	Mme. Louise Homer

The agitation of the clergy is also emphasized by the action of the Presbyterians in Chicago, who adopted a resolution at the Chicago Presbytery on December 14 condemning the production on the public stage of "Parsifal" and other so called religious plays which depict Jesus Christ subjected to temptation by women.

As already stated in these columns, there are various grounds on which objection against the production of "Parsifal" can be made. The first is the ground assumed by THE MUSICAL COURIER, which is an ethical reason. No matter what the law may be or may not be, the property of others cannot be taken from them, even if it is an emanation of the mind or of the hand, and the rights of the heirs should be respected. Second, there is the legal one—the right of performance, which has been decided against the heirs of "Parsifal." Third, comes the religious objection, which is based on the ground that it is a drama in which the Christian Saviour and other consecrated ritualistic observances of the Christian religion are depicted before an opera audience, and that this is a form of desecration. The situation is very clear now and the record will be made. The persons engaged in this scheme, as history will present the matter, will be forgotten, but the moral spoliation will remain as a part of the history of music and of art in the United States, and what its effects will be remains to be seen. There are very few people interested in this question, compared to the great multitude of people in this country. The American nation at large has no interest whatever in it. Probably for this reason it is permitted to go by as a matter of no consequence, although it is doubtful if, in a city which is purely American as compared to this cosmopolitan centre, such as, for instance, Boston, Philadelphia and Baltimore, the performance could be given. In New York, where there is no civic pride, where the mixture of population prevents a consolidation in any one artistic direction, such an insignificant question as an ethical one naturally will receive no serious consideration, whether it applies to art or not. There is no particular reason why anyone opposed to the production of "Parsifal" should become a pessimist because it is to be produced. All we should do is to recognize the facts as they show themselves to us in our lives at this period in this community. The continual revelations of the daily press concerning the social, financial, commercial, political and other conditions must lead us all to the conclusion that we are not troubled by ethical influences. In fact, the study of ethics in our universities is not only neglected, but is not an important part of any curriculum. This is due probably to the fact that there is no necessity for ethics just now. According to Senator Hoar, of Massachusetts, we are sadly in need of it in our political tendency, but so are other nations. After all, ethics is an ideal, and the box office receipts of "Parsifal" are real; just as real as many of us hope the Panama Canal will be one of these days.

MISS EMMA R. STEINER, the composer, is said to have discovered extensive tin mines in Alaska. It is always remarkable when an American composer discovers "tin" anywhere.



THE managers of the Nice Opera announce that they have engaged for the season 1903-04 the following female singers: Mesdames Thierry, Miranda, Nimidoff, Simond, d'Arnaud, Lacombe, Cowaly, Réval, de Camille and Helian. Among the male members of the company will be Messrs. Jerome, Leprestre, Leviguer, Rossely, Barrone, Edway, Verin, Fournet, Lafond and Rongon. The prima ballerina roles are to be in the hands (or the feet?) of Mlle. Camareno. Herr Debbelaer, whose name sounds Dutch, will wield the baton. The repertory promises the following works: "Siegfried," "Josea," "La Flamenca" (Lucien Lambert), "La Reine fiamette" (Xavier Leroux), "Marie Magdalene," "Manon," "Herodiade," "Navarraise," "Thais," "Cendrillon," "Werther," "Louise," "Mescaline," "Salammbô," "Sigurd," "Lakmé," "Coppelia," "Faust," "Romeo and Juliet," "Rheingold," "Lohengrin," "Tannhäuser," "Bohème," &c. An equally picturesque bill of operatic fare has been prepared for the Khedival Opera at Cairo, which opened its doors on December 7. The repertory there includes "Griselidis," "Adrienne Lecouvreur," "Lohengrin," "Tannhäuser," "Aïda," "Samson and Delila," "Werther," "Mignon," "Hamlet," "Faust," "Romeo and Juliet," "Radomir," "Navarraise," "Barber of Seville" and "Rigoletto." Among the artists we find no Egyptian names, and the ballerinas are not native Nautch dancers.

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THERE is said to be a movement on foot in the Musical Union to pass a rule that Union musicians shall not play compositions written by composers who do not subscribe to the Union. Composers will have to become members of the Union in order to have their compositions played; otherwise the Union will not permit the composition to be played. Besides that, they will have to write their music on paper made by Union men; they will not be permitted to use imported music paper. Also, soloists before they can get accompaniments by any members of the Musical Union orchestras must become members of the Union or subscribers, as must also conductors. This is not inconsistent; there is no reason, whatever, why a Union in order to strengthen itself, to become powerful and to make itself as strong as possible, should not take steps to effect this, as long as it is a Union. It must always be looked at from the Union point of view, of people who are interested in the principle of having a Union; but the Union itself has its own principle, and whether we differ on the subject of Unionism or not, unquestionably the Union has a perfect right to make itself strong in every direction. If members of the Union refuse to play accompaniments for soloists unless they become subscribers, or members of the Union, why, they will have to become members of the Union or give up playing in New York or wherever the Union exists. The Union might go one step further and say that no concerts can be given in halls that are not built by Union men, and that no tickets can be purchased that are not printed by Union printing shops, and that no programs can be used that are not printed by Union printers; that the gas and the electric lights must be controlled by the Union of those industries; and, furthermore, that no people can be admitted to the hall unless they belong to some Union. It means, for example, that Thibaud and Mme. Fannie Bloomfield Zeisler must join the Union before they can play with the Orchestra here, and unless we become members of the Union we will not be allowed to hear them. The question can be extended ad infinitum, for it embraces not only the universe but the whole cosmic arrangement. Those philosophers and scientists who believe in the unity of nature will find a strong argument in their behalf through this attitude of Unionism. Besides that, we must not forget that in union there is strength; or,

THE UNION.

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as the typographical mistake has it, "In onion there is strength." There is a danger of carrying this thing a little too far; at the same time, the Union is the Union, E Pluribus Unum.

THE merry game of cross purposes and of cross ears continues in the musical columns of a portion of our daily press. For instance, the following interesting parallels were culled after the Philharmonic concert last week:

Sun.

Since the gods did not make Mr. Kogel poetical, he could hardly be expected to do wonders with the "Faust" Overture of Wagner. He played it in an honest and well meaning fashion, and he even made some heated spurts in the big crescendo; but on the whole the thing was cold.

The gods did not make Mr. Kogel poetical, but they did give him energy. He hastens early and often, and there were places in the Brahms Symphony over which he rushed with merciless speed.

Of course, if people will play 'cello solos someone must compose music for them. Yet nothing is easier than not to compose for the 'cello. There is not a bull market on 'cello music. Nice little parlor songs pay much better, and it is rather strange that Mr. Klein did not mold his nice little parlor ideas in that shape. One can imagine, however, a sweet young lady 'cellist at a conservatory commencement hugging her dear little 'cello against her dear little knees and playing Mr. Klein's dear little Suite to the rapturous delight of all the other dear little girls in the school. It is just too fluffy and feathery for any other use.

The music reporter of the Tribune is the "program annotator" of the Philharmonic Society; the music reporter of the Sun is not the "program annotator" of the Philharmonic Society. With this information firmly fixed in your mind, read the foregoing excerpts once more.

Tribune.

His reading of the Wagner Overture was profoundly introspective and in lovely harmony with Wagner's own interpretation of the work.

He made of the Brahms Symphony a period of exquisite delight, by the elasticity of his tempi, his beautifully graduated nuances, his charmingly sane and poetical readings of the different movements. (the Andante especially had the dewy freshness of a Mozart piece), and his freedom from even a hint of affectation. The last movement was superb in its strong, manly, jubilant sweep.

There is much to commend in Mr. Klein's Suite. It is sententious, lucid, melodious and free from turgidity. It does not strut, and fume and sputter and attempt proclamations too great for its vehicle and unjustified by its form. It aims to be music simply, and to use idioms native to the solo instrument.

the first step; the execution is but a question of technic. There are many solid and substantial remarks in that little book. After all, the best tone production will not make great singers. Great singers must be musical by nature and temperamental and instinctively artistic. There are many people who are artistic and who have acquired an unscientific tone production, which is so much the worse for them; but scientific tone production on the part of those who are not musical people is a waste of time, just as the other is. The combination of the two makes the artist.

OF Emil Paur's recent appearance in Berlin as a conductor and as a pianist the Tageblatt says:

Emil Paur played Liszt's E flat Concerto with brilliancy and with energetic phrasing. As a conductor he distinguished himself in Brahms' C minor Symphony, Tchaikowsky's "Pathétique" Symphony and Wagner's "Meistersinger" Prelude. In all these works Mr. Paur did too many good things, rather than too few. He is not only an extraordinary leader, who knows his own will and understands how to enforce it, but he is also an intellectual musician, nothing if not interesting. He is all energy, and all nervous force. His keen mentality pervades every measure and every voice of the scores, which he reproduces from memory. He is careful of detail, but he leans, too, to broadness in interpretation, and succeeds in building up passionate climaxes with uncommon temperament and art. The deep knowledge of Paur and the vital personality of the man as a pianist and as a conductor compelled a significant tribute of applause from the closely crowded house. We have reason to be grateful for the appearance here of such a remarkable and distinguished musician.

Within the memory of modern man it is difficult to remember such kindly words spoken of any conductor by any Berlin critic. Emil Paur, therefore, won a double victory in the German capital.

THERE is considerable agitation regarding the manner in which people should be dressed for "Parsifal." Society is very much disturbed about this matter. We understand that Mrs. De Morrer Sop Chandler will wear a green gauze of cordelion basque chiffon, with yellow alabaster trimmings and lilies of the valleys around her wrists; pink slippers on each foot. Mrs. De Golet Let-Go has arranged with a Paris modiste for a nom de plume corsage of gray mauve set in black velvet stripes, trimmed with miniature electric lights. She will wear a cluster of African uncut diamonds over her left ear, and refuses to wear anything less than sixty-two button kids on this occasion, in order not to commit the sacrilege of hearing "Parsifal" in bare hands and arms. Miss Annita de Strompf (knee Knickerbocker) will wear a blue sateen with cotton velvet puffs and a rosette of Lyonnaise sausage imitations. Her hair dress will be a simple tiara of rubies, worth \$65,719.84. The latest "débutante," Miss Cleoteld Stuyvesant, niece of the late Mrs. De Hauck Hocker, of Newport, will appear in white tulle, with accordion plaiting to indicate her musical tendencies. Dishwater Dinks, the leader of the cotillion at the last ball of the Daughters of the Society of Bridgwhist, has decided to wear two monocles during the "Parsifal" performance, one to look at the stage and the other to look at the boxes. Miss Quendeline van Rensselaer (knee Parsons) has decided to sit in a dark box so as not to be seen by anyone except her close inner circle, which consists of Mrs. O'Leary Cashe, and Mrs. Pierre St. Clair O'Cochran and her mother, daughter of the late Baron Cruixsins, Nosecrux, Nosegay, Gay Nosehall, Noseby, County Clair, Ireland. Mrs. O'Murray Murray and her nieces, the Armargus sisters, have decided to remain absent on account of the death of their pet poodle, which died on the first, of cerebral spinal meningitis. Their box, however, will not be vacant, for they have presented it to their friends, Lady Fishnet de Barrister and Miss O'Meagre (pronounced O'Mar),

"SCIENTIFIC TONE PRODUCTION," by Mary Ingles James, is a manual for teachers and students of singing. It is one of the best books of the kind that has come under our observation. Miss James says that one seldom hears a satisfactory tenor voice. Well, one seldom hears a satisfactory soprano voice, we must add. She states that the prevalent fault with the sopranos of the present day is a lack of mellowness and inability to produce a pure, liquid tone. She says that the mistake of the sopranos is the practicing of execution too much, and this is an excellent phrase: "One must gain control of the vocal instrument in order to be able to execute, not practice execution for the purpose of acquiring control." Control of the voice is always

of Brookline, Boston. There will be communion after the performance in the shape of high balls and cocktails.

CABLE advices tell of the great success in Berlin last week of Richard Burmeister, the pianist, formerly of New York.

DOUGLAS BOXALL'S DEBUT.

DOUGLAS BOXALL'S American debut at the Cincinnati Conservatory Hall on Monday evening, December 7, was one of those events which deserves much more than a passing critical notice. The recital was attended by the critics of the profession and an audience of the best musical culture which completely packed the beautiful recital hall of the Conservatory—an institution which has made the name of Miss Clara Baur famous in musical circles abroad as well as in this country. The English pianist presented several numbers of exceptional interest. The mystic and sublime composition of César Franck—Prelude, Chorale and Fugue—made a deep impression, because it was authoritatively played and in accordance with the intentions of the composer. The intellectuality of this genius of the present day seems to be well suited to the temperament of the soloist. The chords of the Chorale were played with virtuoso emphasis, and a musicianly instinct dominated the entire interpretation. In the Liszt group the Spozalizio attracted attention. This composition had for its source of inspiration a beautiful painting by Rafael, the subject of which was the betrothal of Mary to Joseph. Its poetic imagery was delightfully reproduced. The Ballade, D flat major, is not frequently played. The erratic way in which the march theme is woven into the melody is very characteristic of Liszt. Mr. Boxall's interpretation of the Schubert Sonata, G major, was masterful in its repose and command of poetic imagery. The simplicity and delicacy of Schubert, with his depth of pathos, were wonderfully reproduced, especially in the last movement. Mr. Boxall's playing of the Liszt numbers, if it was exceptionally brilliant, was more imposing by reason of the thorough endowment of musicianship with which they were interpreted. The virtuoso and musician were both in evidence, but the latter dominated. Mr. Boxall gave a noble, lofty, searching reading of the Bach Prelude and Fugue, B flat minor. He is not only a valuable addition to the Cincinnati Conservatory of Music forces as well as the musical profession of this city, but deserves to be classed among those who are in the first rank of the present day pianists. His program in full was as follows:

Prelude and Fugue (five parts), in B flat minor (Well-tempered Clavichord, Part I).....J. S. Bach
Sonata, G major, op. 78.....F. Schubert
Prelude, Chorale et Fugue.....César Franck
Meine Freuden, from Chopin.....Liszt
Mädchen Wunsch, from Chopin.....Liszt
Sposalizio.....Liszt
Au Bord d'une Source.....Liszt
Ballade, D flat major.....Liszt

Some Musical People from the West.

SEVERAL musical people from the West are coming to this city to hear the "Parsifal" performance tomorrow night. Among them are Mr. and Mrs. Sigmund Zeisler (Mrs. Bloomfield Zeisler); Mr. Zeisler's brother, Dr. Joseph Zeisler, and Mrs. Zeisler; Mrs. Karleton Hackett, Prof. Rudolph Ganz, Mrs. Serena Swabacker and Carl Stampoffski, all from Chicago.

The Munich Musical Academy at its third concert at the Odeon gave, under the direction of Max Erdmannsdörfer, the following program: (1) Weber's Overture to "Euryanthe," (2) Schumann, Second Symphony, C major; (3) Beethoven Concerto for violin and orchestra; (4) Richard Strauss, "Don Juan."

The latest novelty in Moscow is an opera, "Dobrynia Nikitich," by Grecianoff. It is national in tone but not original, being influenced by Borodin and Rimsky-Korsakoff. As this was the composer's first work he was called and received many wreaths of laurel.

Thekla Scholl, at her Frankfurt piano recital, December 2, played Beethoven's Sonata, op. 111; Liszt's "Funerailles" and "Tarantella" and Beethoven's "Les Adieux" Sonata.



OF all the Berlioz literature that spread over Europe during the week of December 11, by far the most interesting contribution came from Felix Weingartner. With pen and baton he has been always an enthusiastic defender and exponent of the Grenoble composer. Long ago Weingartner said that Heine's definition of Berlioz is the best—"a colossal nightingale, a lark of eagle's size, such as is said to have existed in the primeval world." Weingartner himself tries his hand at definition, and with happy results, as the appended excerpts will show.

"One read, one reads and one probably will read," begins the Munich conductor, "that Berlioz was a great colorist, the founder of modern orchestration, a brilliant writer, and, in fact, almost everything else except a composer of inspiration and melody. Some wise person once upon a time made the discovery that Berlioz first manufactured his orchestral 'effects' and later wrote the music 'over' or 'under' or 'between' them."

This reminds one of the more recent witticism perpetrated by a famous pianist against Pugno's "Concertstueck," with orchestra—"First he wrote the fingering and then he wrote the notes."

"This verdict," continues Weingartner, "was everywhere repeated, parrot like, for persons were glad to say something that smacked of wisdom, and which afforded them an easy escape from something which they could not understand." Knowing Weingartner as an uncompromising Berlioz adherent the reader will be the more astonished at the following admission: "When I was a student of music, I, too, prattled in that vein, for I knew Berlioz only in the orchestral examples from his own works, which he quotes in his volume on 'Instrumentation.' After a while, however, I decided to examine his compositions for myself, rather than to accept ready made opinions from the mouths of others. The first Berlioz score I saw was that of the 'Benvenuto Cellini' overture. With becoming prejudice I opened the book, but was immediately captivated by the fresh and happy beginning in G major. 'Here,' thought I, 'is at least a theme.' On the third page I met with a fermata which introduced a change of measure and of tempo. 'Aha,' said I to myself, 'this is where invention ends and artificialism begins.' I did not at all understand what was implied by the first pizzicati of the double basses, and I was not even convinced by the six measures of melody in the woodwind. 'Then, after all,' I concluded, 'the general opinion is correct, and Berlioz's weakest side was the inventive.' But on a sudden I started. What was this? I could scarcely believe my own eyes. Immediately after the six measures of melody there followed a strophe of wondrous beauty,

played by all the strings, and rising into glorious phrases of purest lyricism. I read again and again this beautiful theme of full twenty-three measures, and soon found that the pizzicati of the basses, which at first I had not understood, were in reality the preparation for another melody of twelve measures, played in the deepest register by the clarinets and bassoons. The six measures of woodwind melody now developed themselves into the bridge over which Berlioz passed to the main part of the overture, the 'Allegro deciso con impeto.' I had barely left the mere introduction, and already there were three expressive themes, one a melody of classical beauty. 'He could not have been so uninspired after all,' spoke my conscience in shame at having so long shared a stupid opinion without examining Berlioz's works for myself. In the Allegro I met again, in slightly altered form, the theme with which the overture opens. With this there is soon associated an entirely new, figured motive, a closed phrase, of twenty-one measures. And then follows the real subsidiary subject in D major—also an exceptionally enchanting, delicately spun melody! Now I began to laugh, half from joy, and half in anger at the short sightedness of human kind. Here were five great themes, all plastic, each one with a distinctive physiognomy of its own, all beautifully developed, varied and colored, and brought to an effective close! And that is the way 'uninspired' composers work in the eyes of many critics and of the public! With rapture I read the rest of the score, and from that day there came into my republic of tone poets another great man."

In his conclusion Weingartner takes a vigorous whack at his contemporaries when he says: "Go you all and examine the little 'Cellini' overture. That is no symphonic over-poem with high sounding title. To understand it you need no explanatory key and no pamphlets with thematic and melodic fragments—pamphlets that explain every single note with at least two words. 'Benvenuto Cellini' is a simple, unaffected opera overture in the style of the old masters. The piece lasts but ten minutes, and yet every moment of the score is rich in material, beautiful in form and new in content. Look you all with equal care at the other works of Berlioz, and you will learn the same lesson that is taught in the 'Cellini' overture. Before all things, however, remember always this motto: 'Know before you judge.'"

Weingartner's advice is as good as his essay.

"Kundry is the Flying Dutchman and the Wandering Jew," says the New York Sun. And Parsifal is Buddha, Enoch Arden and Ali Baba. Gurnemanz is Silas Wegg, Fagin and Humphrey Clinker. Amfortas is Gil Blas, Frankenstein and Macbeth. Titirel is Zoroaster, Rip Van Winkle and Rob Roy. Klingsor is Abu Hassan, Pantagruel and Uncas, the last of the Mohicans. In fact, Parsifal is everything but Parsifal, Kundry is everything but Kundry, Amfortas is everything but Amfortas, Klingsor is everything but Klingsor, and Titirel is everything but Titirel. There is no such music-drama as "Parsifal," and Richard Wagner never existed.

An exchange has it: "Tong Chew, a young Chinese, arrived in this city last week, in order to fill the position of editor-in-chief of a new Chinese newspaper soon to be started here." It is not true

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SEMI-ANNUAL ENTRANCE EXAMINATIONS:

SINGING, OPERA, PIANO, ORGAN, VIOLIN, CELLO AND
ALL OTHER ORCHESTRAL INSTRUMENTS, January 4
(Monday), 10 A. M. to 12 M., 2 to 4 and 8 to 9 P. M.

that Edgar S. Kelley will be the music critic of the new paper.

The foregoing Heine quotation on Berlioz brings to mind the greatest German poet's opinion of the "Fantastic Symphony," as expressed in a letter (May, 1837) to Lewald: "His mental direction is toward the fantastic, not combined with feeling so much as with sentimentality. He resembles greatly Callot, Gozzi and Hoffmann. Even Berlioz's personal appearance bears out the resemblance. It is to be regretted that he has cut his hair, that antediluvian friseur, that waving hair which rose above his forehead like a forest above a steep cliff. That is the way I saw him six years ago, at the Conservatoire, when they played his big symphony, a bizarre piece of night, lightened occasionally by the sentimental fluttering of a female white robe, or by a sulphur-yellow flash of irony. The best of the symphony is the 'Witches Sabbath,' where the devil reads Mass and where Catholic Church music is parodied with the most gruesome grotesqueness. It is a farce which makes all the secret serpents in our hearts sting and hiss."

Occasionally, however, Heine's sardonic irony displaces his enthusiasm, and then he often stretches a point or two of truth in order to accomplish his jest, and sometimes in order to sharpen the details of his picturesque descriptions. For instance, here is a delightful passage, which will strike home to every faithful reader of the Berlioz "Autobiography": "My neighbor, a talkative young man, pointed out the composer (Berlioz), who sat in a corner of the orchestra at the extreme edge of the hall and beat on the drum. 'Do you see that stout Englishwoman in the proscenium?' continued my informant. 'That is Miss Smithson. Berlioz has loved her madly for three years, and to this passion we owe the wild symphony which they are playing today.' And, sure enough, there in the proscenium loge sat the celebrated actress of Covent Garden. Berlioz gazed at her without interruption and whenever their glances met he beat furiously on his drum. Later Miss Smithson became Madame Berlioz. Soon thereafter I heard the symphony again at the Conservatoire, and the composer sat as before in front of his drum; the stout Englishwoman was in her familiar place at the proscenium and their glances met as of yore—but this time Berlioz did not beat so furiously on his big drum!"

The irrepressible Western paper says sacrilegiously: "The present stringency of the money market is doubtless due to the visit of Adelina Patti. Should Paderewski suddenly take it into his head to come here this season, it is horrible to contemplate what would be the result."

One more, and the last of the Berlioz paragraphs. Joachim, the venerable director of the Berlin Royal High School of Music, who played under Berlioz in Braunschweig some fifty years ago, wrote recently to an editor who was devising a Berlioz memorial album: "I must confess that your invitation to express my opinion publicly of the composer Berlioz causes me no small degree of embarrassment. Great as my admiration is for the eminent and brilliant man, and much as I liked him personally, these sentiments do not extend to his compositions. I might even say that I have formed a distaste for portions of his works and am repelled in growing measure by excerpts from the 'Requiem,' 'Queen Mab,' 'Faust,' &c. I believe also that Berlioz has had a detrimental influence on music by making always for extraneousness. I feel that I must agree with the estimate of Berlioz shared by Cherubini, Mendelssohn and Wagner. 'Amicus Berlioz, magis amica musica.' Do not be offended at this open confession.—Joseph Joachim."

The spectacle of Joachim agreeing with Wagner in anything is an unusual one.

This column last week stated that Johann Adam Hiller "unfortunately died in 1904." Of course, the date was an error, and should have read 1804.

Cholly Knickerbocker has some irreverent remarks in the American on the subject of the "Parsifal" dress and dinner question:

Good old "Parsifal" is mixing things up considerably. When a performance begins at 5 and goes to 7, and stops for an hour and a quarter for first aid to the injured, and then goes on again till 11:20 and it's Christmas Eve, the question is whether it's a matinee, a Christmas extravaganza or a Dutch picnic, and nobody seems to know. Herr Conried has given notice that picnic lunches will not be allowed in the corridors, and that any man who opens a can of sardines must either hand the empty box to Gollitz or conceal it in his overcoat pocket. Waste paper and banana skins must not be thrown on the floor or staircases, and no cooking will be allowed in the boxes. This nips in the bud J. Henry Smith's proposed picnic party, unless the lunch is eaten outside on the coach, which was to be in Thirty-ninth street. As to costume, Herr Conried says that everybody should wear a devotional expression and evening dress. Harry Lehr, who thinks he is the court of final appeal in all moments of perplexity as to etiquette, says that the rule for a perfect gentleman is to go to the first act in a Prince Albert suit, his man calling at a quarter to 7 with an embroidered opera bag containing his evening dress, evening sleeve buttons and a fresh gardenia. The fresh gardenia and things are to be adjusted in the reception room back of the box while the ladies are preparing the luncheon. Ladies who indubitably belong to the Four Hundred may eat sandwiches with their fingers, but all others must use asparagus tongs or forceps, and be careful not to get any crumbs on the floor.

This question of dress is really a serious proposition, and every one must solve it for himself. I shall wear a frock coat, in the inner breast pocket of which there will be concealed a pair of shears. Promptly at the stroke of 6 I shall hide behind one of the picture frames in the lobby, bring forth the shears, and cut away enough of the tails of the coat and of the vest to allow me to emerge after a few moments in all the dazzling splendor of a newspaper man's evening dress. There is no copyright on this system.

A hardened cynic sends the accompanying sketch, which he calls "The Fate of the Fiddler." The outlook is awful.



44 HAMILTON GARDENS, ST. JOHN'S WOOD, N. W., LONDON, December 7, 1903.

MY DEAR SIR—The new number of the Leisure Hour prints a story which is supposed to give an instance of the modesty of Brahms, the famous composer. From what source the Leisure Hour has picked up this story I cannot tell, but it runs as follows: "At an interesting dinner party given by Joachim, at which several of his musical friends were present, an amusingly characteristic scene occurred. Joachim, in a few well chosen words, was asking us not to lose the opportunity

of drinking the health of the greatest composer, when, before he could say the name, Brahms bounded to his feet, glass in hand, and called out, 'Quite right! Here's Mozart's health!' and walked round clinking glasses with us all. His old hatred of personal eulogy was never more prettily expressed." If this story be true (which, by the way, I do not believe it is), then I entirely fail to see in what way it showed Brahms' modesty, for it would appear that the latter actually concluded that Joachim meant Brahms himself when proposing to drink to the health of "the greatest composer," or else he certainly would not have interrupted with such feverish haste. Moreover, I am positive that Joachim, as a sensible man (supposing the story to be really true), was not thinking of Brahms at all when proposing the toast, but either of Beethoven, Mozart or Bach, the only three composers about whom there can be any possible doubt as to which is the greatest.

Yours very obediently, ALGERNON ASHTON.

MY DEAR SIR—I noted what you said in your "Variations" last week regarding the custom of observing the birthdays and deathdays of great composers. Why was not the 19th of November marked by special Schubert performances? Schubert died November 19, 1828, and therefore he was dead seventy-five years last month. Why was there no Schubert concert by any of our leading New York directors? Very truly,

STEN SEGERSTROM.

NEW YORK, December 16, 1903.

Dear me! Why indeed?

At the Metropolitan Opera House they have a good one on a female singer, who is loyal to the Kaiser and prefers cabbage to coon songs. The lady walked into a Broadway drug emporium and asked for talcum powder.

"Certainly," replied the polite clerk; "Mennen's?" "Nein. Vimmen's."

E. PRESSON MILLER'S MUSICALE.

E. PRESSON MILLER gave his first pupils' recital of the season at his spacious new studios in Carnegie Hall on Tuesday night, December 15. The beautiful rooms were well filled by an appreciative audience. The following program was excellently rendered:

Duet, Caro Amore.....	Nicolaï
Miss Parke and Mr. Brines.	
Beloved, It Is Morn.....	Aylward
William D. Sanders.	
The Dream.....	Rubinstein
The Asra.....	Rubinstein
Miss Lily MacArthur.	
Je veux vivre (Romeo et Juliette).....	Gounod
Miss Elsie Wilcox Parke.	
Greeting.....	Hawley
The Rose Fable.....	Hawley
Raymond H. Halsey.	
Scene and duet, Aida.....	Verdi
Aida.....	Miss Louise Mila-Schmidt
Amneris.....	Mrs. Gertrude Hammond
Recitative and air, With Verdure Clad (Creation).....	Haydn
Mrs. Lillian Claussenius Panoast.	
Myself When Young (Persian Garden).....	Lehmann
I Love But Thee.....	Vogrich
Jacob Waelder.	
Caro Nome (Rigoletto).....	Verdi
Miss Mary Frances Kirby.	
Als die alte Mutter.....	Dvorák
Songs of Araby.....	Clay
M. James Brines.	
Elsa's Traum.....	Wagner
Miss Leta Dealy.	
Quartet, Bella figlia dell' amore (Rigoletto).....	Verdi
Miss Kirby, Mrs. Hammond, Mr. Brines, Mr. Waelder.	
Mr. Miller at the piano.	

Most of the participants in the above program have been heard before at Mr. Miller's studios, and it is a pleasure to record that the improvement of each one was remarkable. Among the new pupils introduced was Miss Lily MacArthur, of Pittsburg, whose fine contralto voice was heard to advantage in her intelligent rendering of the Rubinstein songs; Mr. Sanders, a basso of great promise, who sang very well for one who has studied so short a time, and Mr. Halsey, who possesses a tenor voice of beautiful quality, which was well suited to the Hawley songs. One of the surprises of the evening was the singing of Mr. Waelder, whose resonant baritone voice has developed wonderfully under the careful training of his teacher. His numbers were given with a finish that left little to be desired, and his listeners showed their appre-

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ciation by sincere and insistent applause. Miss Parke, while not in her best voice, sang with good effect. Hers is an exceptionally brilliant upper register. Mrs. Pancoast was suffering from a severe cold and was unable to sing, but her place was filled at a moment's notice by Miss Maud Bliss, who sang two little Irish songs in a manner which quite captivated her audience. Miss Kirby's brilliant coloratura soprano has never been heard to greater advantage than on this occasion. Her singing of the difficult "Caro Nome" was far beyond the work of a pupil and would compare favorably with many prominent concert singers. Miss Dealy's progress is a source of delight to her teacher and friends. This young singer began her studies with Mr. Miller with a small voice which gave very little promise. It has gradually developed in quality and range, and is now one of the most beautiful voices heard at Mr. Miller's studio. She gave a lovely rendering of "Elsa's Dream," displaying, in spite of extreme nervousness, temperament and intelligence of no mean order. Mr. Brines' fine tenor has gained greatly in quality and power since his last appearance, and he sang his two songs artistically. In the quartet from "Rigoletto" he sang with splendid effect, his high notes ringing clear and true. This number roused the audience to a high state of enthusiasm, the voices being fully equal to the requirements of this difficult quartet. The beautiful duet from "Aida" was extremely well sung. Miss Mila Schmidt is an artist combining both voice and temperament. Mrs. Hammond's rich contralto is admirably suited to the part of Amneris. Their voices blended well, and both from a musical and dramatic standpoint their work was entirely satisfactory. At the next musicale Mr. Miller will introduce an entirely different number of pupils.

COLUMBUS, OHIO.

COLUMBUS, Ohio, December 24, 1903.

MONDAY evening, December 28, Miss Alice Dimmick, organist of Wesley Chapel, will give a complimentary organ recital of Christmas music in that church, assisted by Miss Alice Speaks in vocal numbers.

Miss Annie E. Skinner's piano pupils of the intermediate grade gave a recital in her studio Saturday afternoon.

The choir of St. Patrick's Church will present "The Messiah" on the evenings of the 29th and 30th. The choir has been increased to a chorus of seventy-five voices, the oratorio to be accompanied by organ and full orchestra. The soloists will be Miss Mary Sullivan, soprano; Miss Maud Brent, contralto; J. Stuyvesant Webb, tenor, and A. R. Barrington, baritone. The conductor is W. H. Lott, the orchestra is the Ziegler-Howe, the organist Miss Bertha Brent.

Alfred Rogerson Barrington has organized a large chorus choir at Third Avenue M. E. Church. Mr. Barrington is the soloist, Miss Minnie Wolf organist.

Spohr's "Last Judgment" was given Thursday night in the Welsh Presbyterian Church with a chorus of sixty voices, piano and orchestra, under the direction of Robert Roberts. The soloists were Mrs. Felix Riviere, soprano; Miss Anna Fornoff, alto; H. R. Richards, of Ada, Ohio, tenor, and Cecil R. Fanning, baritone. Mrs. Edward E. Jenkins at the piano, the orchestra in charge of Franc Ziegler. The work was well done, the audience a large and appreciative one.

The next recital of the Women's Musical Club will take place January 13 in the Y. M. C. A. Auditorium. Miss Clara Michel will have charge of the program, the participants to be Miss Lillian Miller, soprano; Miss Louise Krauss, contralto; Miss Charlotte Robinson and Miss Alice Dimmick, pianists. Miss Pyle, violinist, pupil of Bernard Listeman, of Chicago, will be the new member at this recital. The club's new Steinway piano (largest size concert grand) will have its first use at this time.

Alfred E. Little, the Columbus composer, has had three new compositions of superior worth just issued from the press of Edward Schuberth & Co., of New York, and one strikingly original setting of the Hardy poem, "I Look Into My Glass," from the Wa-Wan Press. The songs from Schuberth are "Spring Is Come" and "A Morning Madrigal." Mr. Little's compositions are full of character, graceful novelty, and he has a fluent sense of melody. His work is dainty and thoroughly well done.

St. Joseph's Cathedral choir, under the direction of Franc Ziegler, will give the "Messe Solennelle," by Gounod, at the Christmas service. The chorus of seventy-five voices, orchestra, organ (Miss Katharine Gleason, organist) will make the occasion a notable musical one.

ELLA MAY SMITH.



CINCINNATI, December 19, 1903.

THE second symphony concert yesterday afternoon in Music Hall was a tribute to the centenary celebration of Hector Berlioz, and besides presenting that colossal and weird Symphony Fantastique of his, which by the boldness of its instrumentation and its high coloring became at once the subject of attack from the critics, was entirely devoted to compositions of the French school. With the variety that obtained in such a program there was necessarily a sameness of style, but its construction by Mr. Van der Stucken showed uncommon skill and the best of taste. The modern orchestra came into full play in the symphony, and the Cincinnati forces, swayed by a master hand, did themselves proud. The close texture and pliability of the orchestra to all the demands of color and expression was in strongest evidence. The marvelous coloring at the close of the second movement was admirably sustained by the woodwind. In fact, this division of the orchestra showed an uncommon command of pure musical tone—such as it might well feel proud of. The oboe solo at the close of the third movement, with its tender, melancholy melody, was a gem of pastoral sweetness. It was in the fifth movement that the effectiveness of the orchestra was superbly tested. The contrasts were startling in character, yet faithful to the intentions of the composer; the climaxes were nobly sustained. The sepulchral coloring from the bassoons, the imposing tone volume of the trombones and trumpets, the filling out of every detail of effect by the strings, made up a tone picture not so easily forgotten—and that conveyed a strong, poetic reproduction of the original work. The reading of the symphony was indeed a triumph for the orchestra and its conductor. To be sure, it was program music, but of such a lofty character and still impressing itself on the emotions that its enjoyment, both for the student and public, could not be in doubt. It was a wonderful exhibition of what the father of the most modern orchestration has done for music—an influence which Wagner plainly felt and fairly acknowledged. All honor to the orchestra that could do so much honor to the work.

Harold Bauer, the pianist, is so well and favorably known here that his playing requires little comment. The most striking characteristic of his style is its naturalness and healthy expression. This does not mean that he is without poetry. On the contrary, his poetic feeling was very much in evidence in the beautiful Andante of the Saint-Saëns Concerto, No. 4, C minor. He seems to have an absolute sense of values, and the finish with which he executed the most difficult runs and octaves in the last movement presented him clearly as a virtuoso of the first rank. But, if he is that, his musicianship is higher still, and he commands with it a repose that few artists possess. He plays with the orchestra, never against it, and that uniformity is as precise as clockwork. It was a treat to listen to a Saint-Saëns Concerto, which is rarely heard, and so superbly played.

An event of extraordinary musical significance and import was the Bach recital, which was given in the new Odeon as the sixth faculty concert, by José Marien, violinist, assisted by Dr. N. J. Elsenheimer, on Tuesday evening, December 15. The Bach numbers were such as are rarely heard in public, and were therefore of exceptional educational value. Mr. Marien played two concertos for violin solo and string orchestra—the one in A minor and the other in C major. The string orchestra of the College gave him

incisive, intelligent support. In the Sonata for piano and violin, F minor, Dr. Elsenheimer played with finished technic and musical grasp. The solo for violin—Sonata in D minor, introducing in five movements the well known dances of Bach's time, is a work technically as well as interpretatively difficult, and Mr. Marien succeeded in bringing out in fine classic relief the different contrasts. In the final concerto Mr. Marien reached a climax of his art, the adagio being played with particular inspiration. There can be no doubt that among the violinists of the present day Mr. Marien deserves a distinguished place, the warmth and flexibility of his tone always being in evidence. At the close of the D minor Sonata he was presented by Mrs. Gisela Weber, on behalf of the String Orchestra, with a beautiful laurel wreath. He responded to the compliment by playing as an encore the Gavotte from the D major Sonata.

An atmosphere of bygone operatic success, which is still agreeable to the public, was broadcast in the Scottish Rite Hall last night when, under the direction of Mrs. William McAlpin, "The Mikado" of Gilbert and Sullivan was presented before a large and cultured audience by the Opera Club. The ensemble numbers, especially the madrigal and the trio of the second act, were thoroughly enjoyable. Of the principals William R. Sprigg contributed, perhaps, most to the enjoyment of the opera by his humorous and keenly satirical impersonation of Koko.

A real ballet dance, prettily executed by Miss Foote, of Louisville, enlivened the scenes of the second act.

Edwin H. Lemare, the noted English organist, will give an organ recital on the new organ in the Church of the New Jerusalem on January 4, 1904.

From December 24 until January 4 the College of Music will be closed and no lessons will be given. Teachers and students will take advantage of the rest thus afforded and many of the latter who are non-residents will spend the week at home. The teachers will occupy their time as follows:

Signor Albino Gorno in New York to attend "Parsifal." Signor Romeo Gorno will retire to some quiet place in the country.

Dr. N. J. Elsenheimer will remain in Cincinnati, as will also Frederick J. Hoffmann, Brahm Van den Berg, Lino Mattioli, Miss Ottilie Dickerscheid, Miss Adele Westfield, Miss Antoinette Humphreys, Hans Seitz, Adolph Staderman, Mrs. Lillian Arkell-Rixford, José Marien, Mrs. Gisela L. Weber and Mrs. Clara Zumstein-Moore.

Mrs. Emma R. Dexter will sail for England on December 26.

Mme. Tecla Vigna goes to New York to attend "Parsifal."

Miss Mary Venable will spend the week in Chicago. Ernest W. Hale at his home in Wilmington.

Edmund A. Jahn hunting in Eastern Kentucky and in West Virginia.

Miss Mannheimer is at present in the East and will remain in New York for "Parsifal."

Mr. Gantvoort will remain in the city and will be at the College every day.

The song recital given by Miss Bessie Tudor on Tuesday evening, December 15, at the studio of David Davis, was in the nature of a musical event. Her program embraced variety as well as quality, including selections from the old classics as well as the modern composers. The names presented were those of Handel, Massenet, Mozart, Haydn, Franz, Schumann, Brahms, Schubert, Davies, Grieg, Foote, Molloy, Clough-Leigher, Clay, Henschel and Gounod. In all these Miss Tudor demonstrated a remarkable faculty of interpretation with a pure, genuine soprano voice. To this she adds an uncommonly warm temperament.

J. A. HOMAN.

JULIAN WALKER,

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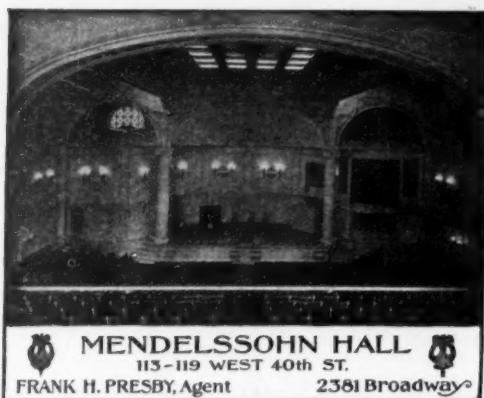
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Greater New York.

New York, December 21, 1903.

MADAME MEYSENHEYM'S monthly musicale (School of Opera and Voice Culture) took place in her parlors Friday afternoon last, with this program:

- Inflammatus (Stabat Mater).....Rossini
Miss Florence Cohen and all the pupils.
- Aria (Il Trovatore).....Verdi
Miss Florence Cohen.
- Songs—
A Dream.....Bartlett
Tonight.....Zardo
Miss Lilian Hoffman.
- Christmas Carol.....Adam
Le Roy Carner.
- Ave Maria.....Cherubini
Miss Katherine Leisz.
- Jewel Song (Faust).....Gounod
Miss Josephine Bouvier.
- Fairy Love Song.....
Lullaby.....
Miss Augusta Fisher.
- Two violin solos.....
Miss Margaret Moore.
- Short Talk on French Diction in Relation to Singing, illustrated by recitation of two short French poems.
Professor Sulzbaché.

Miss Cohen sang beautifully, her voice ringing out, especially in the high C, which occurs twice. Miss Fisher's voice never sounded so well; everyone had praise for her. Miss Hoffman sang for the first time, she having begun only last June; she has a high soprano voice and much feeling. Miss Bouvier was the queen of the performance. Her "Jewel Song" was in perfect tune and taste, ending with a fine high B. Miss Leisz has gorgeous low tones, and sang with feeling. Mr. Carner sang his solo with full and sonorous voice. Miss Heidelberg, of the Metropolitan Opera, was to have sung, but her duties at rehearsal prevented. The writer, however, heard her sing the "Dich theure Halle" aria in the same place. This girl has a fine dramatic soprano voice and sings with understanding, owing what she knows to Madame Meysenheym. Miss Moore, the violinist, played brilliantly, especially her second number. A large company quite filled the parlors.

The third of the Margaret Hard salons was attractive as usual. Miss Hard opened the program with one of her philosophical talks, this time on "Relation of Form to Sound and Motion; Our Gestures, and What They Mean." It was full of much to ponder over, suggesting the depth of the intellectual world Miss Hard has made her own. Oscar Gareissen, basso, sang with fine fervor and effect; especially was "Myself When Young" remarkable. His voice has unusual volume and sweetness of tone. Beatrice Reinhardt recited several numbers. "As the Moon Rose" was encored, and she gave in response "Say, Hello," and "How Do You Do?" She has power, precision and expression. Grace V. Correll gave a Japanese monologue. "Miss Dawn Dream," with much charm of style, sweetly subdued, yet brilliant. Miss Hannah Adair's piano accompaniment was a beautiful background to the monologue. Mlle. de Lagercrantz exhibited seven examples of miniature painting. H. N. Hynemann's oil painting is worthy of mention; it is entitled "A Flutter in Wall Street," representing in full figure Mrs. Charles R. Burnham in the foreground. It is to be exhibited at the Academy shortly. Miss Elise Reimer at the piano played excellent accompaniments; she is an experienced and sympathetic player. The fourth and last salon occurs Jan-

uary 5, 3 to 7, and our next issue will duly announce the participants.

Mrs. Jocelyn-Horne's Yuletide musicale and tea at the Colonia was enjoyed by more than 100 guests, who pronounced it a unique and brilliant affair. Mrs. Horne was never in better voice, and her singing of Hugo Wolf's "Wezla's Song" and Arthur Claassen's "An die Muse" was of such breadth and nobility of tone, such interpretation, so akin to the text, that one looked about for the spirit that captured and inspired her. "Les Filles de Cadix," which Mrs. Horne has made peculiarly her own, was bubbling over with vitality, and put all in mood for the merry chat which followed over the tea cups. Violinist Frederick Schalscha's activity as a member of the Metropolitan Opera House orchestra has perhaps given him added virility, so his playing was a distinct feature. The holly branch decoration carried out the Yuletide effects. Among the guests were Mrs. E. M. Knox, Mrs. Robert Graham Woodward, Mrs. H. McDowell, the Misses Abigail and Louise Parsons, Mrs. L. B. Palmer, Mrs. H. Stansfield, Harry Stansfield, Sidney Shephard, Miss Youneres, of New Orleans; Fred Michel, the Misses Michel, Mme. E. M. Vouga and sister, of Geneva, Switzerland; Mrs. B. F. Jocelyn, Miss E. Rose, Chicago; Miss R. M. Heilig, San Antonio, Tex.; the Misses Anna and Beatrice Koonz, Jersey City; Mrs. M. Gunning, Brooklyn; Mrs. M. Rockwell, Brooklyn; Mrs. J. G. Gulick and others.

Miss Clerihew's song recital at Mendelssohn Hall showed that young woman possessed of much skill and taste as a singer; intelligence controls her efforts, and she sang with style and self possession. Songs by Handel, Purcell, Haydn, Jomelli and Pergolesi comprised some of her best work. These were followed with songs by Schumann, Franz, Schubert and Loewe, and the modern song writers represented were Strauss, Gounod, Dell' Acqua, Hahn, Chaminade, Lehmann, Strachauer and Pascal.

Mrs. Mathilde Hallam McLewee gave a musicale in her house which created and sustained attention throughout a program made up of the following numbers:

- Piano, Lorelei.....Seeling
Miss Cragg.
- Alto solo, Aria.....Donizetti
Mrs. McLewee.
- Baritone solo, Aria from Benvenuto.....Diaz
Hugh Williams.
- Soprano solos—
For Love of You.....Hastings
Forbidden Music.....Gastaldon
Ethel Gillespie
- Alto solos—
Still as the Night.....Bohm
Under the Rose.....Fisher
Mrs. Hoffmann.
- Cello solo, Adagio.....Goltermann
Charles Rietzel.
- Alto solos—
Daddy.....
The Butterfly.....D'Albert
Mrs. McLewee.
- Baritone solos—
Wedding Morning.....Poniatowski
Off to Philadelphia.....
Hugh Williams.
- Alto and baritone duet, O Moment that I Bless.....Dennee
Mrs. McLewee and Mr. Williams.

Mrs. McLewee, perhaps the foremost exponent of the superior Cappiani method, was at her best. Her wide range, beautiful finish and depth of sentiment form a perfect ensemble. Mrs. Hoffmann possesses much of the same characteristics, receiving applause for her conscientious work. Miss Gillespie's voice has grown the last year, and she sings with quite a professional finish. Miss Cragg played with poetic touch and sentiment. Mr. Williams was the recipient of much attention from the ladies, singing with nobility of expression, and 'cellist Rietzel played with soulful expression, accompanied by Mrs. Rietzel. Mr. Pollock, the blind pianist, played for Williams, and Mr. Riesberg for the others.

Theodor Björkstén and Mrs. Björkstén surrounded themselves with a coterie of music lovers Thursday evening last, who heard some good vocal music, classical and modern. Mrs. Björkstén sang "A Little Thief" (Stern) and "The Moon Man" (Grant-Schaefer), two fine encore songs by the way, with arch expression and daintiness. Mr. Björkstén sang the "Arioso," from "Pagliacci," and the "Siciliana," from "Cavalleria," with utmost intensity and dramatic effect. A Norwegian Folk Dance and Neapolitan Tarantella, "La Cicerella," brought forth spontaneous applause. Colombatti's inspiring waltz, "Viens a

moi," brought a salvo of applause, and finally the long duet from "La Bohème," the close of Act I, was heard with intense interest.

Two duets not commonly heard were "Der Abschied," by Dvorák, and "Tornami a dir," by Donizetti. In these the unity of expression and brilliancy of the voices were exceptions. Nothing but the best of methods could have enabled Mr. Björkstén to sing as long, as intensely and as enjoyably as he did.

The Women's Philharmonic Society of New York gave a program of instrumental and vocal numbers Saturday afternoon, interpreted by Lucille Billingsley, violinist; Paula Wehning, alto; Mrs. Carrie Gilman Edwards, pianist, and Clementine Tetedoux, soprano. Miss Billingsley, the violinist, the only newcomer, is a player of superior ability. An informal reception followed the performance of the program.

Pupils selected from Miss Virginia Bailie's piano class united in a program at her studio Saturday morning. Those who played, in order of their appearance, were Miss May, Erna Gebert, Norma Goodyear, Sibyl May, Madeleine Nichols, Rachel Dunn. All excepting one played from memory. Miss Nichols played musically and well, and Miss Dunn accomplished the feat of playing absolutely without error. She played with good singing tone.

At the close Miss Bailie gave pleasure by playing an Etude by Heller, a Pastorale by Dvorák and an Etude by Poldini, with much fluency and refinement. The rooms were filled with listeners.

W. J. T. Lynch was chairman of a committee of Brooklyn's regiment, the Twenty-third Infantry (Company B), arranging a program of music at the armory December 15. The participants were Harriet Barkley, soprano; M. Louise Gehle, alto; Everard Calthrop, tenor; John G. Lange, 'cellist, and Charles R. Mueller's quartet of instrumentalists. Miss Barkley has a beautiful voice and is a musical nature; her encore was "The Captain," which evidently pleased the military men greatly. She is captivating in appearance. Miss Gehle's fine alto voice brought her popular recognition, and Mr. Calthrop made a decided hit with Smith's "Creole Serenade"; as encore he sang a negro ditty by Burleigh. Together Miss Gehle and Mr. Calthrop made a hit with "Home to Our Mountains" (the duet from "Il Trovatore"), so they had to repeat it. Young Mr. Lange is a most promising 'cellist, producing a pure, large tone, and the Muller Quartet played with much spontaneous expression and vigor.

Blanche Duffield gave great pleasure to some hundreds of boys at St. John's Orphan Asylum, Brooklyn, Friday night, by singing the following songs for them: "The Woodpecker," "Mighty Lak a Rose," Nevin; "The Swallows," "Snowflakes," Cowen; "You and I," Lehmann; "Little Cryin' Girl," Speaks; "Slumber Song," Old German; "The Lowback Car," old Irish; "A Memory," Parke. At the close one of the devoted sisters said, "Let us keep her here as a Sister"—to which Mr. Conway had objections.

At the Church of the Divine Paternity last Sunday the following music, appropriate to the Christmas season, was performed:

- MORNING SERVICE, 11 O'CLOCK.
Organ Prelude, Hallelujah Chorus (Messiah).....Handel
Choir, Cantata, The Story of Bethlehem.....John E. West
Anthem, The Birthday of a King.....Neidinger
Organ Postlude, Allegro con Fuoco, Sixth Sonata.....A. Guilman
EVENING SERVICE, ORGAN PRELUDE, 7:45 to 8.
A large portion of Handel's "Messiah."
J. Warren Andrews, organist and choirmaster.

Platon Brounoff gave a lecture on "Parsifal," illustrated by pictures, soprano, tenor and piano excerpts, at the Educational Alliance recently. Mrs. Rollie Borden Low sang the part of Kundry and Mr. Boys that of Parsifal. Mr. Brounoff played the Entrance of the Knights, Prelude, Magic Castle and Flower Maidens' Chorus. His popularity and prominence in that vicinity drew over 1,000 people to hear the entertainment.

The first recital of the United States Conservatory of Music was given at the Music Hall of the Conservatory, 181 Lenox avenue, on Friday evening, December 18, before a large and fashionable audience. Among the artists

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who took part on the program was John Henderson, whose rich bass voice charmed the audience, which assures him that he has a great and promising future; Miss Marian Leland, the interpretive reader, whose humorous recitations and readings were well rendered, also came in for a goodly share of appreciative applause.

Julian Norman's pupil, Sadie J. Gregg, is a fine young singer and actress. For the second time she sang the role of Patience at the entertainment of Grace P. E. Church recently. The performance included full chorus and orchestra.

Mr. and Mrs. H. Howard Brown have removed their studios from 15 East Fifty-ninth street to 525 Park avenue, corner Sixty-first street. Telephone 2762 Plaza.

Madame Cappiani tried to resign from the board of directors of the Manuscript Society, but President Sealy refused to listen to the suggestion. Madame Cappiani is extremely busy, and feared that this would prevent prompt attendance on the board meetings. President Sealy assured Madame Cappiani that she would not be fined because of non-attendance, and that her co-operation in the society was too valuable for her to be excused.

"Pourquoi" and "Consolation" are two pieces for piano by Mme. G. Haskell de Rebagliati, fluent of melody and pretty in harmony. The composer recently played them at a concert at Carnegie Lyceum.

Ernest Trow Carter, who was operated on for cataract, was much benefited, and expects soon to undergo a secondary operation.

Flora Merkle, a former organist of Buffalo and Tonawanda, now an artist in miniatures, has been in New York for a fortnight past. She will exhibit her work at the next Hard Salon, January 5.

MUSIC IN MINNEAPOLIS.

MINNEAPOLIS, Minn., December 18, 1903.

THE Ladies' Thursday Musicales held its regular meeting at the Unitarian Church Thursday morning. The feature of the program was the second explanatory talk on the sonata form. Miss Alice Griswold gave a selection from Haydn, Mrs. Charles Malcom Lane sang a group of Rubinstein's compositions and Miss Gertrude Hale gave a group of French songs. Organ numbers were given by Miss Jenny Congdon. Miss Clair Harrington gave Concerto in E minor for the violin. Mrs. J. A. Nelson contributed a piano number, "Midsummer Night's Dream," by Mendelssohn-Liszt, in a very artistic manner. Mrs. Ricker, president of the club, announced the next meeting of the club to be January 7, and also spoke of the death of Mrs. Crandall, an active member of the club, and paid tribute to her memory. Mrs. Ricker also announced the concert to be given Christmas night by the Philharmonic Club at the International Auditorium, when they will present "The Messiah."

Miss Esther Osborn will give her farewell concert January 12 in Plymouth Church. Miss Osborn has worked up the operas with her teacher, Miss Abell, and will go to Stockholm and coach with John Forsell and prepare for her debut in royal opera in the early spring.

George Crompton, the English baritone, will give a concert in Plymouth Church Friday evening, December 18.

Students of the Northwestern Conservatory of Music gave a recital last evening in the Ladies' Thursday Musicales rooms. The pupils of Mrs. Albee, Mrs. Fischer, Misses Dobyns, Chenevert, Abell and Mr. Marshall took part in the program. C. H. SAVAGE.

THEODORE HABELMANN

for many years director general of grand opera in Europe, also stage director of Metropolitan Opera House and representative of L. Krelinger & Co., European Operatic Agency, Berlin, has just returned from Europe, after successfully securing engagements for the following operatic students: Miss Sara Anderson and Mr. Joseph Regness, engaged respectively as first prima donna and first basso, Stadt Theatre, Eibersfeld; Mr. Allen C. Hinkley, as first basso, Stadt Theatre, Hamburg (all pupils of Oscar Saenger); Miss Harriet Behne, first contralto, Stadt Theatre, Breslau (vocal pupil of Lilli Lehmann). A limited number of students will be accepted and drilled in all branches necessary for a complete operatic education on his newly built stage, with mise-en-scene and necessary properties. Mr. HABELMANN can be seen by appointment only.

Residence: 157 West 49th St., New York City.

NEW ORLEANS.

NEW ORLEANS, December 17, 1903.

THE piano recital by Miss Eugenie Wehrmann at the Athenæum, December 14, was a very satisfactory musical event. The large audience was evidently musical and enjoyed every note of the well played program. Miss Wehrmann has great delicacy and refinement and considerable power, too, for a pianist so young, and save in the Chopin Polonaise, where the left hand octave rolling figure needs so much power, it was adequate. The piano used did not respond to the cantabile playing satisfactorily, but any other deficiencies in it were completely covered up by firm, clean cut phrasing, clear intonation, and an utter absence of catering to the audience by technical displays. The Chopin Etude and Prelude were played very well, indeed, with several new touches. The pianist's management of the pedal kept the phrasing clean and pure. Miss Wehrmann was recalled many times, and played two encores, the first, after the "Carnaval de Vienne," was the Chopin Etude for the left hand. The second encore, which was demanded at the end of the recital, after a group of pieces by Moszkowski, her last teacher, was his "La Jongleur," most gracefully rendered. Miss Wehrmann is altogether a success and adds one more to New Orleans' many talented daughters.

In criticising the French Opera, the one permanent musical institution here, indeed, I believe the only one of the kind in the country, dating back to 1857, it seems difficult to make it understood that it is not and should not be dissected from the same point of view as the Metropolitan Company, which can afford to pay enormous prices to stars. New Orleans, with its 300,000 inhabitants, could not support such an expensive aggregation; what is expected is that they should have good, well trained voices, be familiar with their roles, and put into each opera a liberal contribution toward making it pleasing to the public.

Thursday, December 10, the troupe gave a very good rendition of Gounod's "Romeo et Juliette," with the following cast: Romeo, M. Mikaelly, tenor; Frere Laurent, M. Lussiez, bass; Mercutio, M. Montfort, baritone; Capulet, M. Labriet, bass; Thibault, M. Leroux, tenor; Gregorio, M. Lannay, baritone; Juliette, Madame Duperret-Mikaelly, soprano; Stephano, Mlle. Dantes, mezzo soprano; Gertrude, Madame Mico, mezzo soprano. Madame Mikaelly made a pretty and, in most situations, a consistent Juliette. M. Mikaelly, as usual, had every episode well in hand and his Romeo was powerful. M. Leroux takes the very lightest parts in the comedy and very tragic parts in grand opera, and though in voice and person he is very light, he is not a stick by any means. Madame Mico is down on the bills as old character soprano, but it merely means that she fills in the matronly parts and she is always elastic and conscientious. The second scene of the fourth act was omitted.

Saturday evening, December 12, was "Faust"; Sunday matinee, "La Favorita," M. Sayolle, baritone, as Alphonse XII, doing the best work of the afternoon. His voice is rich, full and open and he uses it with good taste and feeling.

Sunday evenings are now mostly devoted to French comedy without music, save orchestral prelude and interlude, which as a new departure seems to be popular.

This week is Louisiana Centennial Week, and there are several extra French opera performances. Tuesday, December 15, "William Tell" was given; Thursday, "Le Prophète" will be the bill; Friday matinee at 1 o'clock, "Rigoletto"; Saturday matinee, "La Fille de Madame Angot"; Saturday evening, "Carmen," which will be a gala night for the reception of the ambassadors and staff officers of the United States and foreign men of war.

Besides the French Opera House New Orleans has several other theatres which occasionally give light opera and miscellaneous musical performances, the Orpheum, the Crescent, the Grand, the new theatre in the Elysian Fields

and named after its location, and the Tulane, which carries the best class of entertainments with high prices.

At the churches the Christmas music is making busy nights and days until that strain is over. The peculiar picturesqueness of the great festival here is very attractive to one not accustomed to the Southern way of celebrating it. Already the giant crackers are beginning to roar and Christmas Eve will be bedlam with fireworks of every kind, squawkers, horns, whistles and every conceivable instrument of sound torture. Canal street will be jammed from curb to store windows with a jostling, teasing, trick playing crowd belonging chiefly to the humbler classes out for a rough holiday. In some places they have real battles with fireworks in a large open place, with two opposing factions, who fire directly at each other with roman candles, risking both beauty and garments. It is a very exciting spectacle as one party drives the other from one vantage ground to another until they are obliged to leave the field. Thousands of dollars' worth of rockets are used, and the rocket man follows around with dray loads of them.

MARY E. DUNAVON.

Madame Rappold at Buffalo.

MADAME RAPPOLD scored a tremendous success at the concert of the Buffalo Saengerbund November 30. Appended are some of the press criticisms:

The soloist, Mme. Marie Rappold, of New York, proved to be a delightful singer. Her voice, which is a brilliant dramatic soprano, would easily have filled a hall twice the size of the German-American, and her selections were enthusiastically received by the immense audience. Her first number was "Dich Theure Halle," from "Tannhäuser," a solo requiring much power and intelligent interpretation. Her next number was "Allerseelen," by Richard Strauss, a difficult number, and "Waldeszauber," by Herman. She sang the incidental solo in the selection, "Der Zaubersche Spielmann," by Kern, one of the most enjoyable numbers on the program, and as encores sang "Chanson Provencale," by Dell' Acqua, a brilliant number with considerable coloratura work, and "Lass mein dein Augen küssen," by Von Fielitz. Madame Rappold's voice is of beautiful quality, and she sings with much taste and color. She made a most favorable impression on her first visit to Buffalo.—Buffalo Courier, December 1, 1903.

The soloist for the evening was Madame Rappold, soprano. She made a very favorable impression, and her work deserved the cordial reception given her. Her voice is a pure soprano, flexible, full and resonant. She has plenty of temperament. Madame Rappold's numbers were "Dich Theure Halle," from "Tannhäuser," and two charming songs, "Allerseelen," by Richard Strauss, and "Waldeszauber," by R. Herman. For encores Von Fielitz's "Let Me Kiss Thine Eyes" and Dell' Acqua's "Chanson Provencale." Madame Rappold's selections, except the aria, were novelties here, and agreeable ones.—Buffalo News, December 1, 1903.

Madame Rappold possesses a clear, beautiful, well trained voice and makes a lovely appearance, so that even in her first selection, "Dich Theure Halle," from "Tannhäuser," she sang herself in the hearts of her hearers. The audience stormily demanded an encore, and the artist graciously responded with Von Fielitz's "Lass mich deine Augen küssen." "Allerseelen," by Richard Strauss, and "Waldeszauber," by R. Herman, were also excellent performances of the singer, who is undoubtedly one of the best ever heard in the concerts of the Saengerbund. These two songs also aroused the greatest applause, and Madame Rappold acknowledged it by singing Dell' Acqua's "Chanson Provencale," wherewith she gained a tremendous success. We hope soon to have the pleasure of hearing the artist in Buffalo again.—Buffalo Free Press, December 1, 1903.

At the close of the concert Kern's magnificent composition, "The Magic Player," for chorus, orchestra and soprano solo, was sung, and although great demands are made on all the performance was a fine one. Madame Rappold, the soloist, showed in this number her rich, silvery voice at its best. The artist won a brilliant success in the aria "Dich Theure Halle," in which she proved herself a finished artist. Madame Rappold had several recalls, to which she graciously responded. One of her encores was Dell' Acqua's "Chanson Provencale," in which her trills and rapid passages proved her thorough training.—Buffalo Volksfreund, December 1, 1903.

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BOSTON, Mass., December 19, 1903.

MISS PAULINE WOLTMANN gave the artists' recital at Susquehanna University on December 8. Miss Woltmann's program was of much interest and is herewith given:

Classical songs—	
Serve Amiche.....	Caldora
Come and Trip It.....	Handel
Arranged by Mary Carmichael.	
My Heart Ever Faithful.....	Bach
O del mio dolce ardor.....	Gluck
God's Glory in Nature.....	Beethoven
Aria, O don fatale (from Don Carlos).....	Verdi
German Lieder—	
Er der Herrliche von Allen.....	Schumann
Im Herbst.....	Franz
Ganymede.....	Schubert
Traum durch die Dämmerung.....	Strauss
Muttertandeli.....	Strauss
Immer leiser.....	Brahms
Meine Liebe ist grün.....	Brahms
Modern songs—	
Le Chevalier Belle Etoile.....	Holmes
No More.....	Henschel
By Golden Hours.....	Batten
In My Beloved's Eyes.....	Chadwick
The Year's at the Spring.....	Beach
E. Edwin Sheldon was the accompanist.	

On December 10 Miss Woltmann gave a recital in Delaware, Ohio, singing "one of the most artistic programs that has been given in Delaware." The Daily Journal-Herald, of that city, was most flattering in its mention of the concert and of Miss Woltmann, both as a singer and artist. Prof. Edward Young Mason was the accompanist at this concert.

Other press notices of concerts in Providence, R. I., and Gloucester are equally complimentary, the Journal, of Providence, saying:

"Miss Pauline Woltmann has a superb voice, great reserve power and a fine appreciation of the relations between text and music. Her singing was in the highest degree artistic and pleasing."

From the Gloucester Times:

"Miss Pauline Woltmann is considered one of the most promising of the younger soloists of the day. She has won universal praise and admiration wherever she has appeared, and is a member of the faculty of the New England Conservatory."

Mme. Etta Edwards has taken a large studio at the Grenoble, on Westland avenue, near the Fens, where, after January 1, she will conduct her teaching. This is a beautiful part of the city, in the heart of the music centre, and Madame Edwards is fortunate in her choice.

Miss Edith Ellsbree, pupil of Madame Edwards, is at the head of the music department of the Wesleyan College at Wilbraham. Miss Ellsbree has a fine church position, and is one of the talented young singers of the city.

At Jordan Hall, December 12, Edwin Klahre gave a piano recital.

C. M. Loeffler's "La Villanelle du Diable" will be produced in Chicago by Theodore Thomas and his orchestra January 9.

The first meeting of the season of the "Bach-Brahms" took place December 11, when the following program was given by Mrs. Child, Mrs. Brackett and Willard Flint, the

three successful recipients of the opera scholarships at the Wm. L. Whitney International School of Vocalists:

Noël.....	Holmes
The Herb Forgetfulness.....	Von Fielitz
Once at the Angelus.....	Sommerville
Eros.....	Holmes
Mrs. Child.	
Had a Horse.....	Korby
Drink to Me Only with Thine Eyes.....	Mr. Flint.
Coppelia.....	Delibes
Invocation.....	Rogers
A Birthday.....	Cowen
An Open Secret.....	Huntington Woodman
Miss Pratt, accompanist.	

The "Bach-Brahms" is not only devoted to music but affords rare social opportunities, for from 7:30 to 8:15 there is held a short reception, and refreshments are served. Then until 9 o'clock the chorus sings, and for the following half hour a short program is given by soloists, both vocal and piano. After this program the chorus sings for another half hour, all the chorus music being by Bach or Brahms, closing the evening at about 10. All who are members of this club or society are devoted to its interests.

At the meeting of the MacDowell Club on December 16 Miss Edith Castle sang a group of songs by Elgar, Augusta Holmes, P. Vidal and Vannucini. Miss Maud Paradis was her accompanist.

Wellesley College is to receive as a Christmas gift a handsome annex to Music Hall from the R. C. Billings estate, and the building will bear the name of Billings Hall. The music department has been growing rapidly, and for some time has been too large for the capacity of Music Hall. Billings Hall will be used by the music department. It will be built in the spring at a cost of \$20,000.

The Salem Oratorio Society presented "The Messiah" last night in Cadet Armory before a large audience of the musical people of Salem, Beverly, Peabody, Lynn and Danvers. In this performance the society scored a distinct success. It is probable that it has given few if any concerts the superior to this. The chorus was ably seconded by Mrs. E. Humphrey Allen, soprano; Mrs. Glesca Nichols, alto; Clarence B. Shirley, tenor; Frederic Martin, bass. Joshua Phippen was pianist and the Boston Festival Orchestra furnished the other instrumental music.

All was under the direction of Emil Mollenhauer, the director of the Salem society.

Mrs. S. B. Field gave a successful musicale at the Hotel Nottingham, which is her home, on Tuesday evening for the guests of the house and their friends. It was in the big dining room, which was decorated for the occasion. The program was:

Réverie.....	Vieuxtemps
Miss Mollie Dodge Ripley.	
Chanson Provençale.....	Dell' Acqua
Miss Laura van Kuran.	
The Night Has a Thousand Eyes (with violin obligato).....	Nevin
Miss Laura van Kuran, soprano; Miss Eleanor Allen, contralto;	
Ernest H. Page tenor; George L. Parker, bass.	
"THE DAISY CHAIN."	
A Cycle of Childhood Songs for four solo voices.	

Mlle. Therese Vianzone, a French lady of renown, who is in this country for the purpose of studying our political and social life, has been in Boston recently.

Louis C. Elson's "Theory of Music" is being printed in raised letters for the use of the blind.

Miss Alice Cummings was the pianist at the concert given in Waltham on the 17th inst. The program included Rubinstein's Trio in B flat and pieces by Godard, Popper, Sarasate and Chopin.

On the 18th Miss Cummings played at Fitchburg with Mr. Ondricek, her solos being "Portrait," by Hahn; Waltz, Debussy; Barcarolle, Rachmaninoff; Prelude, Kop-taineff. There were violin solos by Richard Strauss, Strube, Brahms, Joachim and Ries, and Sonate for violin and piano, Rubinstein, and the Schütt Suite for violin and piano.

At the New England Conservatory of Music the following pupils gave a recital December 12: Miss Rosalia Besserer, Miss Grace Gardiner, Miss Gertrude Damon, Miss Bessie Cook, Miss Florence Adams, Miss Hilda Swartz, Miss Evangeline Bridge.

A large and fashionable audience assembled at the Tuileries on Tuesday afternoon when the excerpts from the "Song of Hiawatha," as arranged by Mrs. George Greene, were given. In this arrangement Mrs. Greene took the best of the poem and music adapted for solo, quartet and reading parts that did not require a musical setting. Those familiar with the work say that Mrs. Greene's arrangement is the most satisfactory of anything yet done. The quartet, in addition to Mrs. Greene, was composed of Miss Gertrude Miller, Robert Martin and Charles Delmont, with Miss Mabel Bennett at the piano. Mrs. Lucia Gale Barber was the narrator. The audience was profoundly interested in the work, and the performance was a most successful and artistic one. The patronesses were Mrs. Lucius M. Sargent, Mrs. Frederick R. Sears, Jr.; Mrs. John C. Gray, Miss Charlotte H. Guild, Mrs. David P. Kimball, Mrs. John C. Phillips, Mrs. William Appleton, Mrs. James T. Kelley, Mrs. John L. Batchelder, Jr.; Mrs. Paul B. Watson, Mrs. A. G. Thorpe, Jr.; Mrs. Benjamin E. Cole, Mrs. R. H. Dana, Mrs. George H. Stoddard, Miss Alice M. Longfellow, Mrs. Horatio N. Slater, Mrs. Arthur Foote, Mrs. Francis S. Watson, Mrs. Robert D. Evans, Miss Adeline A. Bigelow, Mrs. George Lee.

Other subscribers were M. Jefferson Coolidge, Miss Hetty Sargent, Mrs. H. L. Higginson, Mrs. John L. Gardiner, Mrs. George Cabot, C. T. Howe, Rev. Dr. Briggs, Miss Fay, Miss Faulkner, Mrs. Hemenway, Miss Fanny T. French, Mrs. Elsie Coolidge Hall, Miss May Merrill, John Baird, F. L. Higginson, Mrs. Robert M. Morse, Mrs. Frank Watson, Mrs. Robert D. Evans, Mrs. H. L. Jordan, Mrs. Charles Sias, Mrs. Eben Stanwood, Miss May Greenleaf, Miss Julia Lawrence, Mrs. William G. Preston, Mrs. E. C. Swift, Mrs. Bailey, Mrs. Despradelle.

Mrs. Greene has already had applications from a number of cities in regard to giving the "Hiawatha."

Mr. and Mrs. George Greene gave a recital in New Hampshire last week, and Mrs. Greene sang at Mrs. John C. Phillips' on Sunday evening, Mr. Greene playing some flute obligatos to her songs. Mrs. Greene also sung two groups of songs. This was the first of a series of Sunday night musicales.

In their Review just issued the Faelten Pianoforte School give the following as the characteristics of the school:

1. A unique system of instruction, based on progressive but approved principles of pedagogy.
2. A complete and definite course of study, clearly indicated by the list of examinations and in the requirements for graduation.
3. The uniformity of purpose in all departments, and the consequent economy of time and effort on the part of the pupil.
4. The co-ordination of theory and practice.
5. The excellent patronage which has been attracted by the work of the school, and which brings the student among desirable companions.
6. The spirit of ambition and healthy competition which



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- is aroused by the presence of so many pupils of excellent ability and talent.
7. The practice in playing before others.
 8. The superior opportunities which are afforded the professional student for observing and absorbing the most valuable ideas in teaching.
 9. The unusual opportunities for hearing the best music.
 10. The systematic manner in which students are taught to enjoy piano playing as an accomplishment, aside from professional aspirations.
 11. The equitable and convenient arrangement of tuition fees, there being no extras.
 12. The central location and appropriate educational surroundings of the school.
 13. The rapid extension of the school's reputation, and the increasing popularity of its system, both of which benefit all its students in their careers.
 14. The summer school for music teachers.

One of the numbers of the Choral Art Society's program for Friday evening was the "Chorus of Homage." The music is by Gericke, the text by Louis C. Elson. The composition was produced last season at the concert in honor of Mrs. Agassiz.

The Boston Orchestral Club will give a concert at Jordan Hall Tuesday night, January 5.

The program of the concert in aid of the pension fund of the Boston Symphony Orchestra, in Symphony Hall, on Sunday evening, December 27, will be as follows: Overture to "Mignon"; aria, "Ah! fors' e lui"; Nocturne and Scherzo from Mendelssohn's music to "Midsummer Night's Dream"; Widor's "Choral and Variations" for harp and orchestra; variations from Delibes' ballet, "Coppelia"; waltz from "Romeo and Juliet"; variations from Tchaikovsky's Suite No. 3, and an overture to be announced.

Augusto Rotoli's Festival Mass will be given Christmas morning at St. James' Church with an enlarged chorus. The composer will conduct.

Mrs. Bertha Cushing Child, of Boston, will sing the solo contralto part in the performance of "Elijah" to be given by the Choral Society, of Washington, Sunday evening, April 10, Mr. De Koven, conductor.

The old Stoughton Musical Society holds its 118th annual meeting in Stetson Hall, Randolph, on Friday, December 25, Christmas Day.

The music for the week includes:
 Sunday—Symphony Hall, 7:30 p. m. "The Messiah."
 Monday—Jordan Hall, 8 p. m. Second concert of the Arbos Quartet.
 Tuesday—Jordan Hall, 8 p. m. Concert by the Adamowski Quartet. South Boston High School, 8 p. m. Concert of the Music Department of the City of Boston.
 Thursday—Symphony Hall, 2:30 p. m. Eighth public rehearsal of the Boston Symphony Orchestra.
 Friday—Symphony Hall, 7:30 p. m. "The Messiah."
 Saturday—Symphony Hall, 8 p. m. Eighth concert of the Boston Symphony Orchestra.

Ruby Gerard Plays.

THE young violinist Ruby Gerard was soloist at the concert of the boy soloists of Grace Church Choir of New York at Elizabeth, N. J., December 10, and last Sunday morning she assisted at the service at the West End Collegiate Church, playing Godard's "Adagio Pathétique" and Raff's "Cavatine."

Miss Heyman to Play With Thibaud.

AUGUSTA COTTLOW will not be the assisting pianist when Thibaud gives his second recital in Mendelssohn Hall on Saturday afternoon next, because of the death of her father. In her place Henry Wolfsohn has arranged with Miss Katherine Heyman to play the Grieg Sonata with Thibaud. Saturday afternoon will be Thibaud's last appearance here until the middle of February.

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The Philharmonic Concerts.

Third Public Rehearsal, Carnegie Hall, Friday Afternoon, December 18.
 Third Concert, Carnegie Hall, Saturday Evening, December 19.



PROGRAM.

Symphony, C minor.....Brahms
 Faust Overture.....Wagner
 Suite, in F, for 'cello and orchestra.....B. O. Klein
 Les Preludes, Symphonic Poem.....Liszt

USTAV KOGLER, even more than his compact and well chosen program, was the signal attraction at the Philharmonic concerts of last week. It is easy to comprehend now why, of all the foreign conductors, only Kogel was chosen to lead more than one concert and one public rehearsal in the regular Philharmonic series. The Frankfort director is, first and foremost, a finished routinier and a drillmaster of uncompromising authority. The Philharmonic players needed a course of training under just such a man as Kogel, and they have learned their lessons willingly and, on the whole, thoroughly. If from Colonne they acquired a certain measure of grace and elasticity, under Kogel the Philharmonic Orchestra has learned the secret of a perfect attack, of firm rhythm and of absolute dependence on the baton for tempi and dynamics.

Kogel has given "tradition" some hard knocks here, and the enthusiasm and unanimity of his players prove the absolute dominance of the man's musical personality. It is a herculean task as a rule to persuade away New York orchestral players from the manner in which they have become accustomed to play Beethoven, Brahms and Wagner. Several of our New York leaders have accomplished the feat, but for that reason the more honor is due a stranger who acquired his ascendancy after only a few rehearsals and a couple of concerts.

The Brahms Symphony was not as sternly analytical as might have been expected from a man of Kogel's artistic antecedents. And be it said in this place that the change from the pedantic to the romantic suited him well. It was a proof of Kogel's versatility, and it was in a certain sense a musical declaration of independence. Brahms himself never authorized the overelaborate and dry-as-dust readings which some leaders preach as the true Brahms evangel. The very opening of the C minor Symphony indicates passion, and to read what follows with austerity rather than with imagination is the indication on the part of the leader of a temperament cramped by pedantry and altogether lacking in poesy. Kogel rounded his periods and turned his phrases with naturalness, so that the first movement lost much of the angularity and awkwardness with which false readings have so often invested it. The soulful Andante was perhaps the best part of the whole performance, played as it was with lovely tone, exquisite phrasing and utmost dynamic discretion. The Allegretto, too, was a gem, and if Kogel had heeded the wishes of his auditors he would have repeated one of the best symphonic movements that Brahms ever penned. The broad, jubilant close of the Symphony was developed into a resounding climax, tuneful and convincing, for which Kogel received a flattering and fully deserved tribute of applause. It is no small achievement mightily to please a mixed New York audience with the reading of a Brahms Symphony.

The Wagner number hardly could have been improved upon. Kogel showed, in his conducting of the "Tristan" excerpt at the earlier Philharmonic concert that he is a Wagner interpreter *con amore*, and in the poetical "Faust Overture" he strengthened that impression markedly. The score was revealed with absolute lucidity and with a degree of sentiment that carried strongly across the footlights. There were no surface appeals and no extraneous effects. The Liszt poem, ever melodious and ever beauti-

ful, fell slightly below the high standard achieved by Kogel in the rest of the program. The orchestra was too jubilant at times and became almost rough in the finale. Perhaps that was the natural reaction after their superlative reproduction of the Wagner number. The Philharmonic players probably still feel a trifle unaccustomed at times to their new role of being one of the best orchestras in the country. Kogel has been an important factor in perfecting them in the role, and it is to be hoped that they will remember their cues long after he goes away. It seems a pity to let him go at all. His short stay here has been of inestimable benefit to the Philharmonic players, and they might go very much farther and do much worse than to elect Kogel next year as their permanent conductor. So far as is known he has no binding engagement at present with any of the large European orchestras.

Bruno Oscar Klein, a native composer, was represented on the program with a melodious and well built Suite, played by Leo Schulz. The literature of the 'cello is so lean that every new addition must be welcomed with pleasure, and particularly when it comes in the shape of such excellent music as Bruno Oscar Klein always makes. There is no complicated "program" about this Suite, nor had the composer any deep symphonic designs. He wrote several pleasing melodies, and interjoined them with a lacquer of orchestration, both refined and euphonious. An added virtue of the composition is the pregnancy of its themes and the directness of their statement and development.

The Klein vein of melody runs to beauty rather than to expressiveness, and is always characteristic. The purely lyrical portions of the Suite are rich in romantic coloring and in all the movements there are instrumental light and shade, contrast and balance. The score abounds in piquant and original episodes. The instrument is never forgotten, and that is a refreshing novelty nowadays in solo music with orchestra. The entire Suite made a strong impression, and was enthusiastically received by the audience.

La Scala, of Milan, announces Wagner's "Rheingold," Giordano's "Siberia," Puccini's "Madame Butterfly," Delibes' "Lakmé," Gounod's "Faust," Massenet's "Griseldi," Verdi's "Rigoletto" and Franchetti's "Germania."

Guido Peters (piano) and Richard Rettich (violin) gave a concert in the Kaim Hall, Munich, December 6, performing Bach's Sonata in A major, Mozart's in E minor and Beethoven's "Kreutzer" Sonata.

Minnie Tracey met with a cordial reception at the last symphonic concert at Montreux when she sang Salomé's air from the opera "Herodiade." She is making a tour with the 'cellist Pablo Casals.

A new operetta, "Carabino di Draghiquan," by Tomasini, had good success at the Rome National Theatre.

The Manuscript Music Society of PHILADELPHIA

invites composers in America to compete for representation on the program of a Special Public Concert of Chamber Music to be given in February, 1904. A similar orchestral concert is projected for May, 1904.

All manuscripts (as well as inquiries) to be addressed by January 15, 1904, to

PHILIP H. GOEPP, Secretary,
 1520 Chestnut Street, Philadelphia, Pa.

Applicants for regular membership in the Society, involving the right to performance of compositions at private or public meetings will please send MS to the Secretary, under a nom de plume, with a separate envelope containing the composer's address



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PHILADELPHIA, Pa., December 21, 1903.

IN spite of the nearness of the holidays, when attention is directed to domestic things, the Philadelphia Orchestra had large audiences at both its Friday afternoon rehearsal and Saturday evening concert. The program was a particularly pleasing one, opening with Dvorák's "In der Natur" Overture, with its mystical "Waldweben." This was followed by Goldmark's picturesque and masterful symphony, a lovely and majestic poem for wood and strings, and the concert closed with a Theme and Variations by Tchaikowsky, for cello and orchestra.

In the Tchaikowsky selection Herman Sanby, the first cellist of the orchestra, played the solo. Mr. Sanby was the soloist at one of the concerts last season, and shows considerable more mastery over his instrument than on the previous occasion. The airy and fanciful Variations were rendered with musicianly fervor and precision, and the picturesque and fascinating Theme with infinite grace and inspiring sonority.

The Philadelphia Choral Society is rehearsing several evenings a week in preparation for the concert Monday evening, December 28, when "The Messiah" will be given. The soloists will be Mme. Lillian Blauvelt, Reba Whitcar Zimmerman, alto; William Wegener, tenor, and Herbert Witherspoon, bass.

It has been definitely announced that the first opera to be given in Philadelphia by the Metropolitan forces will be "Rigoletto," with the same cast as sang the opera at the opening of the New York season. The performance occurs on December 29.

The first concert of the season by the Mendelssohn Club passed off last Thursday evening, as is usually the case, in a very pleasant way. The attendance was large, and the program was varied and interesting. The work of the chorus surpasses any previous effort, and Mme. Suzanne Adams, who was the soloist, was cordially received. Her best work was done in the Valse composition by her husband, Leo Stern, the violoncellist. She handled the florature passages in fine style. One of the best songs sung by the chorus was the composition by Mr. Cauffman, of this city, entitled "The Voice of Spring."

The first of a series of musical afternoons, which are to be devoted to the study of the more prominent American composers, took place on Wednesday afternoon last at the New Century Club. The composers under consideration were Edward A. MacDowell and Templeton Strong. Dr. Gertrude A. Walker, the chairman of the music committee of the club, opened the entertainment by reading a paper on Mr. MacDowell. Later on Constantin von Sternberg told the audience something about Mr. Strong, with whose

work nearly every European and most Americans are familiar. The first illustration consisted of three piano compositions by Mr. MacDowell. They were well played by Mrs. William Boswell Mount. Mrs. Russell King Miller, accompanied by her husband, sang six songs by MacDowell. The illustrations of Strong's work were unusually interesting. Two of these were compositions for two pianos, played by Mrs. Mount and Mr. Von Sternberg.

The December concert of the Manuscript Music Society, of Philadelphia, took place last Wednesday evening at the Orpheus Club Rooms. The chief feature of the program was the Trio in F sharp minor, by Constantin von Sternberg. The work is written for violin, violoncello and piano, and the latter part was played, on this occasion, by the composer himself.

The Palestrina Choral Society, under the direction of Giovanni Giovannucci, will give the first concert of the season in Griffith Hall on January 6, when Rossini's "Charity" and Capocci's "Cantandibus Organis" will be sung for the first time in America. Prominent soloists will be heard. The director is making an appeal to all singers interested in the study of Italian religious music to join the society.

Mariska Aldrich and Robert Clarke.

MAESTRO DECSI may well be proud of the initial introduction of his artist pupils, Mariska Aldrich, contralto, and Robert Clarke, baritone. This took place at his elegant Carnegie Hall studios December 17, where a very fashionable gathering of invited guests heard these singers. What Mr. Decsi has accomplished with Mrs. Aldrich's voice has surprised all who knew her. She sang a great variety of songs, from the daintiest ballad to the grand aria of "Fides." Her range comprises over two octaves of most even voice. She sings in five languages—English, German, French, Italian and Hungarian—and is blessed, besides, with personal charm. Her statuesque beauty has stirred Washington, New York and Buffalo, where the Aldrichs are well known. Mr. Clarke is a baritone of unusual merit; he has that sympathetic quality of voice which appeals to the heart, and sings with superior intelligence. Whether in oratorio or operatic music he sings with equal effect. It is hoped that the general public may soon have the opportunity to hear these two singers. Mr. Decsi, with his inspiring enthusiasm as a teacher, looks forward to a great career for them. M. and Madame Nemes delighted those present with their violin and piano playing.

Questions and Answers.

Mistakes Corrected.

A CONSTANT READER.—In reply to your inquiry, THE MUSICAL COURIER can inform you that Estelle Liebling is a regular member of the Metropolitan Opera House Company and does not belong to the Opera School; that Miss Liebling sang "Lucia" and not "Lakmé" at the Dresden Royal Opera; and that she never appeared as a Valkyrie at the Metropolitan Opera House.

Strauss Data.

BROOKLYN, December 18, 1903.

To The Musical Courier:

Could you tell me when Richard Strauss' "Heldenleben" was finished, and for what instruments it is scored? Thanking you for your kindness, Very truly,

RALPH ENGLIS.

"Heldenleben" was finished in 1898. The score demands the following instruments: Sixteen first and 16 second violins, 12 violas, 12 cellos, 8 double basses, 2 harps, 1 small flute, 3 large flutes, 3 oboes, 1 English horn, 1 E flat clarinet, 2 B flat clarinets, 1 bass clarinet, 3 bassoons, 1 bass bassoon, 8 horns, 5 trumpets, 3 trombones, 1 tenor tuba, 1 bass tuba, kettledrums, large drum, small and large military drums, cymbals.

The Truth.

CAMDEN, N. J., December 17, 1903.

To The Musical Courier:

I shall go to Germany soon for music study and would like some information about teachers, boarding places, &c. Not wishing to trouble you too much will you please give me the name and address of the largest musical paper in Germany, so that I could direct my inquiries there, and oblige, Yours very sincerely,

CHRISTIAN D. ALBERT.

The largest musical paper in Germany is THE MUSICAL COURIER. The address is 1133 Broadway, New York.

A Wager Decided.

NEW YORK, December 20, 1903.

To The Musical Courier:

To decide a wager could THE MUSICAL COURIER tell us whether Massenet's "Manon" has ever been produced in Berlin and when? Many thanks in advance.

CARL SCHAFFSKI.

HARRY VAN SCHAIK.

In our Berlin letter of this week there is mention of a recent performance of "Manon." Besides, the opera was given in Berlin two seasons ago by an itinerant French company, at Kroll's Theatre. The prima donna was Madame Courtenay.

Beethoven Biographer.

YALE COLLEGE, December 19, 1903.

To The Musical Courier:

Which do you consider the best book on Beethoven and his works? I find it necessary to look up some information regarding Beethoven and I would like the most reliable authority. Hoping to find a reply in your columns, I remain, Very respectfully,

H. WESTERMEIER.

Thayer's work on Beethoven is by all odds the best.

Frederic Lamond's second Beethoven evening at Munich took place November 30, but was only poorly attended. He gave an ideal rendering of the Sonata, op. III.

AMERICAN TOUR

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HAROLD BAUER

Criticisms of His Appearance at the Wetzler Concert, Carnegie Hall, New York, and Other Notices.

New York Tribune, December 9, 1903.

The pieces were an orchestral transcription, made by Mr. Wetzler, of the first of Bach's three organ sonatas, the Piano Concerto in E flat by Beethoven and Brahms' Symphony in C minor—Von Bülow's trinity of Bs again, with a Wetzlerian admixture.

Harold Bauer played the piano concerto, and played it strongly, brightly, self-reliantly, beautifully. It was delightfully lucid, delightfully free from affectation and sentimentality, delightfully self-centred, poised, sane and convincing. It did not woo admiration, but commanded and compelled it. It struck fire from the souls of its listeners instead of tears, as Beethoven himself said music ought to do. Mr. Wetzler accompanied it with proper appreciation of its spirit, though his men, obviously willing and obedient, could not always meet the plain wishes of the performer.

New York Times, December 9, 1903.

Mr. Bauer was welcomed back to the New York concert stage, upon which he appeared last evening for the first time this season, with real pleasure; for he is one of the most sincerely artistic and highly accomplished players that are now to be heard. His presentation of the concerto was not of heroic proportions nor of imperial spirit. It was of insinuating grace and poesy, somewhat inclined, indeed, toward the sentimental and reflective, and full of caressing rubatos and delicately modulated dynamic gradations. It was charming, if the emotional plane be accepted, and of finely polished technical perfection. But was this what people have called Beethoven's "Emperor" Concerto? At any rate it pleased the audience greatly, and impelled it to recall him several times.

The Evening Sun, December 9, 1903.

MUSIC AND MUSICIANS.

HAROLD BAUER'S FINE PERFORMANCE WITH WETZLER'S MUSICIANS.

The Distinguished Pianist Warmly Welcomed Back—An Ambitious Orchestral Program Unevenly Performed—Song Recital by Francis Rogers.

Harold Bauer played the solo in Beethoven's Concerto in E flat for piano, op. 73, at Carnegie Hall last night before a large audience, whose welcome back was very hearty. Mr. Bauer's playing is characterized by logic and learning; his sense of proportion is always true and his technical skill is never allowed to exceed its proper place. In the concerto selected for last night's performance the lack of any of these artistic excellences would have been more clearly evident than in some of the more florid pieces which have been favorites on recent programs. As it was, Mr. Bauer displayed, besides his technique, his tone and sympathy, particularly in the second movement, the adagio. The rondo and the allegro of the concluding movement were also beautifully clear and bell-like in tone and limpid in execution.

The Springfield Daily Republican, December 10, 1903.

RECITAL BY HAROLD BAUER.

A Superb Concert of Piano Music Given in the High School Course.

There have not been many piano recitals in the whole history of Springfield equal to the one given last evening by Harold Bauer as the second concert of the sixth season of the High School Course. Most of the eminent pianists from Rubinstein down who have visited America have played in this city, but it would not take many fingers to count up those who can be ranked with Mr. Bauer; one hand might almost serve. Other pianists have this, that or the other good quality; he has everything. There are no doubt special points at which he is excelled by a good many players. In poetic grace Paderewski is in some compositions unrivaled. In a Chopin mazurka one might prefer the opal colorings of a Pachmann. The more high strung, perhaps more feminine, Slavic temperament achieves some subtle and exquisite results that are quite alien to the art of this robust pianist. The temperament of the Slav is the temperament of the minor poet; Mr. Bauer's temperament is precisely the opposite. It is the difference between twilight, with its haunting melancholy, and the glorious radiance of a June morning.

Mr. Bauer is not a poet of the gloaming. One feels chiefly in his music the inspiration of superb vitality restrained and guided by high artistic intelligence and an instinct for form which approaches the miraculous. He gives always the effect of immense power in a state of perfect equipoise.

The program played last evening was such as only a great artist dare undertake. For an opening there was that most inspired of all Beethoven's piano works, the Sonata Appassionata, played as it has probably never been heard here before. Paderewski plays it beautifully, but his interpretation is not so big, not so satisfying, not so Beethovenish. What could be finer than the sultry, repressed passion of the opening allegro, the exquisite transition to the grave and noble andante, the fiery outburst of the finale working up to its superb climax? In itself the sonata was enough to make notable an evening filled with beautiful music. Not less admirable in a different style was the playing of the Schumann group, the whimsical and capricious "Papillons," which rival the "Carnaval" in beauty, the tragic and sinister "In der Nacht," and the

"Novelette." For an encore he played after this group Chopin's C sharp minor Etude, from op. 10, with the utmost brilliance.

The Chopin group opened with the favorite Prelude in A flat, which was followed by one of the greatest and most beautiful of all Chopin's works, the Barcarolle, a work cherished by all musicians, but not very often heard in public.

The Boston Evening Transcript, November 5, 1903.

MUSIC AND DRAMA.

Steinert Hall—Mr. Bauer's Recital.

Harold Bauer gave a piano recital yesterday afternoon in Steinert Hall, playing the following program:

Variations upon a Theme by Handel.....Brahms
Sonata, F sharp minor, op. 11.....Schumann
Polonaise, E flat minor.....Chopin
Tarantelle.....Chopin
Nocturne, F sharp minor.....Chopin
Etude, C sharp minor.....Chopin
Impromptu, A flat.....Schubert
Etude en forme de valse.....Saint-Saëns

To warm admirers of Mr. Bauer who are still able to retain a reasonably clear head when he sits at the piano the performance yesterday of Brahms' Variations was a source of worry and amazement. Here was this pianist, who can do no wrong, playing much as any intelligent professor of music might play if he had technique enough; correctly, properly, but dryly, with no intimation of the tone color, emotion and varying moods that are necessary to make this rather dull, if lofty, composition interesting. The large audience none the less applauded heartily, undeniably showing genuine and unaffected enjoyment.

Then Mr. Bauer played Schumann's F sharp minor Sonata, and he played very differently indeed. The performance was wonderfully beautiful, glowing with skillfully varied color, throbbing with keenly felt rhythm, at times splendidly dramatic, as in the recitative of the scherzo; now gay, with an irresistible gaiety, again exquisitely poetic, the charming aria indeed being absolutely perfect; under Mr. Bauer's hands the sonata lived. And when it was over, the audience, made up of musically intelligent people, applauded precisely as they had applauded the dreary variations. It is puzzling.

The Chopin group of pieces was almost as beautiful as the sonata, the Polonaise having precisely the right feeling of martial music subdued by distance and saddened by gloomy thoughts, the Nocturne leaving a delicious memory of melancholy beauty. The Variations once over, Mr. Bauer has never played in Boston more nobly and vitally than he did yesterday afternoon.

New Haven Palladium, December 11, 1903.

GREAT AUDIENCE HEARS SYMPHONY

BAUER AS THE SOLOIST AN IMPRESSIVE SUCCESS.

Orchestra Makes a Showing Worthy of Any Organization—Professor Parker Again Raises the Standard of His Musicians Still Higher.

A great audience, which filled every seat in Woolsey Hall, a well played program of orchestral music, a great piano concerto played by one of the world's best artists, made the second concert of the New Haven Symphony Orchestra last night one long to be remembered. It is a rather remarkable thing that only a year ago this same orchestra was playing to 700 or 800 of an audience, and not succeeding particularly well in holding its undivided attention. Last night there was an army of purchasers around the ticket sellers at the door, and before 8 o'clock every available ticket had been disposed of and people were leaving with disappointment plainly stamped on their faces.

Bauer as the soloist was an impressive success. All that had been said about him was not too much. He played the great Saint-Saëns Concerto as if inspired. It was a dazzling performance, but beneath its smooth flowing surface there was the very heart of music. From the first note to the last he held his audience spellbound. In the two smaller pieces, the Schubert A flat Impromptu and the Chopin Ballade in G minor he was equally effective. He was recalled again and again after the concerto. After three very enthusiastic calls, when he had finished the Ballade, he played the Liszt Arpeggio Study, and in the minds of not a few in the audience made his best impression there. Bauer is a great artist, in some respects the greatest living. He will never lack an audience in New Haven.

The orchestra made a showing which was worthy of any orchestra. In the accompaniment to the concerto there was absolute balance.

The Pittsburg Post, November 29, 1903.

A MASTER WAS AT THE PIANO.

Splendid Work by Harold Bauer at the Pittsburg Orchestra Concert—An Orchestral Novelty.

Applaudive demonstration at last night's Pittsburg Orchestra concert moved not in the labored 4-4 tempo, but in the dactylic 6-8 of the buoyant, jubilant Siegfried horn call. Occasion was the masterfully beautiful work at the piano of Harold Bauer. Orchestra patrons of two years since will recall with vivid delight this artist's performance, which was so sensationally effective as to blunt the

keen edge of the great Paderewski's playing three days later. Then Bauer described a circle of haunting beauty about all his tones; last night the circle was still intact, yet drawn with diameter twice and thrice as long, with result of added authority, virility and manly abandon in his interpretations.

'Twere small compliment to speak eulogizingly of Bauer's digital perfection, which to him at this stage is in first year accounts. But there is exultant pleasure in recording that his is work of the high class that holds interest and attention in a vise by banishing every dull moment of performance. Take his tonal varieties alone, and more glorious they are than the sun born colors playing about the geysers and terrace formations of the Yellowstone. Then what melting trills and zephyr-like pianissimos he is capable of, what clear cut dynamic nuances, what fine sense for convincing values in contrasts, and withal what broad, sympathetic grasp of musical essentials! Piano playing such as this, spread broadcast, would drive into ferment general appreciation for the powers of this dry toned instrument.

The concerto presented last night was Tchaikowsky's B flat minor, with its pompous, canorous introductory theme, that sent hair and spine a'cock. Encore demands brought the swirling C sharp minor Etude by Chopin.

Unaccompanied piano numbers were Schubert's A flat Impromptu and Saint-Saëns' Valse Etude, in each of which were drawn some wonderfully graceful tonal curves, while as encore came the Schumann Romanza in F sharp, chameleon-like in its cantabile color garb.

The Chicago Daily News, November 30, 1903.

HAROLD BAUER IN RECITAL.

Harold Bauer is rapidly rising to the front rank of present day pianists, as was evidenced in Music Hall yesterday afternoon, when he contributed the best recital program of the season to Chicago's showing.

The Schumann Sonata in F sharp minor received a fine reading, Mr. Bauer's style being well suited to this work. His interpretation was virile and full of sharp contrasts. Chabrier's "Bourrée Fantasque," enjoyed at Madame Bloomfield Zeisler's recital, aroused fresh interest taken at the perilous whirl Mr. Bauer's technique permitted his essaying, although in the lighter and more graceful passages the Chicago artist excelled in clearness of interpretation. Bach's Toccata in D was a rare number, brilliantly delivered and with just sufficient sentiment to cause no hint of dryness. The one unpardonable sin in Mr. Bauer's playing is his nerve racking habit of breaking chords, which is a failing not lessened since his last appearance here. Enthusiasm and appreciation of his otherwise superior performance were shown in plenty, and the pianist, who is apparently not addicted to the encore habit, was literally forced to respond with some half dozen additional numbers before he was permitted to depart. Of these a Novelette in E by Schumann, Chopin's C sharp minor Etude and a Gavotte by Gluck were exceptionally attractive.

The Chicago Daily Tribune, November 30, 1903.

BAUER PIANO RECITAL.

The lover of fine piano playing is enjoying himself these days—at least the opportunity to enjoy himself is being offered him. That he does not always avail himself of the opportunity is his great loss—the fine playing is to be heard if he will but attend. With the work of Miss Aus der Ohe still in mind, and the playing of Madame Zeisler an incident of the week but just ended, the superb performance of Harold Bauer at the Music Hall yesterday afternoon seemed to come as a fitting third in a series of notable recitals with which Chicago is being favored.

"Small but enthusiastic" would perhaps best describe the audience which assembled to hear Mr. Bauer yesterday. The company of listeners was not large, but it certainly was enthusiastic and its enthusiasm not without good and sufficient reason. More beautiful piano playing than Mr. Bauer did yesterday would be difficult to find, even in this day of great pianistic achievement. The term beautiful is used advisedly, for it is the unfailing presence of beauty in this pianist's work which lends it its most striking characteristic. That his playing is exceptional from the viewpoint of purely technical dexterity, that complete mastery of every mechanical resource of his instrument is unmistakably revealed, and that rare musical taste and intelligence are constantly in evidence are facts undeniable; but it is the element of tonal beauty constantly prominent in all the player's work that lends to his performance a quality almost unique.

Not since Paderewski was last heard has this same wonderful quality been so conspicuous at any recital as it was yesterday when Mr. Bauer was at the piano. The instruction given by the great Pole has certainly borne most perfect fruit, for in this pupil the rare charm inherent in the master's playing makes itself again felt.

There was not a moment during all of Mr. Bauer's performance when beauty of tone was not strongly in evidence. That this quality had its origin in the piano used is not to be understood. The instrument gave forth the tone, of course, but it was the fingers and the feet of the player that were responsible for the tone's wonderful quality.

The program contained much that was interesting, and nothing that was not in the highest measure enjoyable and satisfying. Recalled with keen pleasure are a splendidly virile yet eminently romantic reading of the Schumann F sharp minor Sonata, performances of the Liszt D flat Etude, and of the Chopin Barcarolle, wonderful in tonal loveliness; a rendition of Chabrier's "Bourrée Fantasque," which was a marvel of interpretative fantasy and pianistic effectiveness, and a performance of the Schubert A flat Impromptu, which for exquisiteness in spirit and manner will seek long for its equal.

European Notes.

Some operatic jottings: Milan, at the Scala, December 12, Wagner's "Rheingold"; Aix-la-Chapelle, the première of Verdi's "Othello"; Brunswick, the Court Theatre has accepted a new opera, "Ingomar," by Theo. Erler; Theodor Podbertsky has written text and music for a one act opera, "La Fin du Lied"; at Milan, the three act opera "Storia d'Amore," by Samara, had great success.

The Sondershausen Orchestra presented at a recent concert Grieg's overture to "Im Herbst"; Schubert's Ballet Music from "Rosamunde" and C major Symphony; Saint-Saëns, "Danse Macabre," and Svendsen's Norwegian Rhapsody, No. 3.

At the Zurich subscription concerts under Dr. Hegar the program contained Weber's Overture to "Oberon" and Beethoven's Symphony, No. 7.

Robert Haufmann, the well known interpreter of Hugo Wolf, presented to the Basle public a program of twenty-seven lieder by Wolf, calculated to show the originality of the composer and the talent of the singer.

Paul Ducas, the Parisian composer, is busy with a new opera, "Ariadne and Bluebeard," from a text by Maeterlinck.

The Bohemian String Quartet will in March, 1904, make a tour through Holland and give concerts at The Hague, Haarlem, Arnheim, Rotterdam, London, Breda, Leyden, Amsterdam, Winschoten and Groningen.

The Montreux Philharmonic Orchestra has given during the season: Berlioz, Overture to "Benvenuto Cellini"; Beethoven, Symphony No. 7; Balakirew, Overture to "King Lear"; Grieg, "Peer Gynt" Suite; Saint-Saëns, Symphony No. 2; C. Frank, "Le Chasseur mandit"; Tschaiakowsky, "1812" Overture and Symphony No. 5; Weber, Overture to "Oberon"; Reinecke, Serenade, op. 242; Liszt, "Mazeppa"; Raff, Symphony No. 2; Chabrier, Prelude to second act of "Gwendoline," and Dubois, Overture to "Frithjof"; the Prelude to "Die Meistersinger"; Funeral March, "Götterdämmerung"; "Entrance of the Gods," "Rheingold"; Wotan's Departure and "Feuerzauber," from "Walküre," and Overture to "Tannhäuser."

Willi Birrenkoven, the tenor of the Hamburg City Theatre, has signed for 1906 with the Vienna Opera.

Our old acquaintance "Die Fledermaus" was given November 14 with great success at Constantinople.

The Leipzig concerts for the week December 3 to December 10 were the eighth Gewandhaus concert; chamber music evening, Karl Roesger; fifth subscription concert; concert by Johannes Koch; concert of the Kamenski String Quartet, and the ninth Gewandhaus concert.

A one act opera, "Philenor," text and music by Prof. Carl Somborn, of the conservatory, was presented for the first time November 20 at the Strassburg City Theatre. The instrumentation was masterful and the melody abundant.

Willy Burmester (violin) and Otto Boss (piano) have completed a tour in Sweden, Norway and Denmark. They gave four concerts in each of the cities, Stockholm, Christiania and Copenhagen.

Mendelssohn's "Elijah" was given on the 18th and again on the 19th of November by the chorus of the Dortmund Conservatory, under the direction of C. Holtschneider. The orchestral parts were performed by the local Philharmonic Orchestra.

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The Lausanne Symphony Orchestra has given during the season the following: Dittersdorf, "De vier Weltalter" and Overture to "Esther"; Mozart, Overture to "Le Nozze di Figaro"; Haydn, Symphony No. 5 and Variations (Kaiser Quartet); Weber, Overture to "Oberon"; Beethoven, Overture "Leonore" No. 3, Symphony No. 7 and Rondo; "Die Wuth über den verloren Groschen," and Lalo, Rhapsody.

The present age, so prolific in wonder children, can now boast an extremely juvenile composer. His name is Max Derewski, who at the age of five wrote a waltz, entitled "Le Reve," performed with much success in England. Two years ago he wrote a valedictory song in honor of the family cook's husband, who had been ordered to South Africa. This information was gained by a journalist in an interview with the little composer. He is thus evidently making acquaintance betimes with the most up to date customs.

Vera Maurina, the well known pianist, who often played in Berlin with the Bohemian String Quartet, lately played Beethoven's E flat major Concerto in one of the Kaim concerts at Munich.

Berthe Marx Goldschmidt, who this winter performs in her concerts twenty-four preludes and twenty-seven etudes of Chopin, in order to interest studious youth in her performances, offers to all who come to her concerts a special edition of these works.

Mlle. Destinn, a young Bohemian singer at the Royal Opera, Berlin, wrote in a Prague review the Dalibor, an article contrasting the performances at the Tschech Theatre, Prague, and the Royal Theatre, Berlin. She was invited by her countrymen to visit Prague to sing Louise in the work of that name. Now the Berlin intendant has forbidden her to appear in a Tschech Theatre for the space of a year.

The new opera, "Le Roi Artus," by Chausson, according to some accounts, was coldly received on the first performance at Brussels, but M. Solvay, in Le Ménestrel, describes it as a "magnificent work of incontestable nobleness, powerfully conceived, rising steadily from the opening to the climax." The music betrays the influence of Wagner, still it is decidedly French, as is the libretto, when compared with "Tristan and Isolde."

Victor Roger, the composer of many charming operettas, died December 2, after a long and painful illness. His best work piece, perhaps, is "Josephine Sold by Her Sisters," and he leaves complete scores for a "Daughter of Fra Diavolo" and "The Princess of Babylon." He had long been a chevalier of the Legion of Honor.

Hermann Gura's Munich "Lieder Abend," announced for December 3, had to be postponed owing to the indisposition of the singer.

The Salzburg Liedertafel celebrated its fifty-seventh anniversary by a performance of Haydn's "Seasons." Direc-

tor Karl Weidl, of Heidelberg, and the Baroness Ehlig sang the parts of Simon and Hanne. The orchestra and chorus were under the direction of Hummel.

A new opera, "Swantowits Ende," by the Hamburg composer Alfred Stetzner, was given for the first time on the 15th of this month at Cassel.

A three act operetta, "Les Hirondelles," music by Von Herblay, will be performed at the Central Theatre, Berlin, in the course of this month.

At the third Kaim concert in Munich Peter Raabe conducted in Weingartner's place, and did his work to the satisfaction of the public. In the program were the ballet music from Gluck's "Paris and Helen," Beethoven's Seventh and Bach's Concerto in D minor for two violins, with string orchestra. The great success was that of Frau Langehan-Hirzel with Beethoven's E flat major Concerto.

The Austrian Authors' Society has come to terms with the Berlin Society for Protecting Copyright. Henceforth the Vienna Society will represent the interests of the German society in Austria-Hungary, and the German society will protect the interests of the former.

The Bremen concert season opened with the first of twelve Philharmonic concerts under the direction of Professor Panzner. The orchestral works given were Weber's overture to "Euryanthe," the Paris version of the Venusberg scene in "Tannhäuser" and Beethoven's A major Symphony. In the second concert the "Don Quixote" of Richard Strauss was given for the first time. The third concert was a choral concert, and in memory of Berlioz's centenary his "Damnation of Faust" was given.

The Frankfurt Trio Society commenced their cyclis of popular concerts on November 30 with Haydn's Trio, No. 10, in D major, and Beethoven's op. 1, No. 2. Between the instrumental numbers Herr Pichler sang three classic lieder, among them Haydn's "Ständchen."

The Bremen Chamber Music Society began its cycle of concerts on November 10. The program contained Beethoven's String Quartet, B flat major (op. 130), and the Piano Quartet of one of the members of the society, Herr Scheinpflug. On November 18 the Cathedral Choir gave a concert under the direction of Herr Noessler, who played the first of his popular organ concerts on November 8.

The Königsberg Musical Academy celebrated its sixtieth jubilee with two concerts. In the first was performed the "Meeresphantasie," of Sobolewski (one of the founders of the society) and a "Coronation" cantata, by Berneker, and at the second concert Bruch's "Gustav Adolf" oratorio.

In Stuttgart the Court Orchestra gave under Carl Pohl's leading a complete performance of Berlioz's dramatic symphony, "Romeo et Juliette."

Mascagni has completed his new opera, "Marie Antoinette," which will be soon produced at Rome. It contains seven tableaux. The court of Vienna with the Empress Maria Teresa and her daughter; Marie Antoinette's reception at Versailles; the arrest at Varennes; Marie Antoinette before the Convention; in the Temple; before the Revolutionary Tribunal; the Execution.

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MELBA CONCERT AND PHILADELPHIA ORCHESTRA.

THE Philadelphia Symphony Orchestra (Fritz Scheel, conductor) played Beethoven's "Leonora," No. 3, Overture, and Ambroise Thomas' "Mignon" Overture and a number of accompaniments at Carnegie Hall on Friday night, thus occupying part of the program of the Melba concert. Melba has been singing in concerts this season in Canada and the United States. She is one of a number of high salaried artists of the Metropolitan who are not engaged this season to sing here in opera and who are either not singing at all in Europe or giving concerts in America. Nordica has been on a concert tour. Eames has not sung. The two De Reszkés have not sung and none of the other minor lights is singing unless singing here. And thus it appears that we can have opera in Europe and on the Continent without the so called great singers of the Metropolitan. It is astonishing how those 500 opera houses on the Continent of Europe can manage without the singers of the Metropolitan Opera!

There was a kind of suspicion prevailing here to the effect that unless the opera houses of Europe had some of these singers who sang here they could not be sustained. There must be something wrong in that belief.

Among those is Melba. She represents the reactionary concert singer. She commits the great error of singing operatic airs on her concert stage, gems taken out of their settings and put into false lights. That applicable word called chestnut applies very well to her program, for she sings the mad scenes from "Lucia" and "Hamlet," and the waltz from "Romeo and Juliet," by Gounod, and, as encores, songs of Tosti—nice little ballads for parlors or drawing room entertainments, but not adapted for an artist that wants to represent the great vocal art that Melba does.

She has a glorious voice and superb control, but her style of singing, sooner or later, must make inroads upon the high notes, and there is an octave at the top now that sharpens in its notes every now and then, the inevitable result of wear and tear; also the result of a lack of vocal balance. After all, Melba is not an artist; she is merely a singer. If we take women like Sembrich and Lilli Lehmann and other high class artists—women who occupy the front rank of the vocal art, we find that they are au fait in the latest vocal literature. It is true Melba may sing all of Schubert, Schumann, Richard Strauss, Wolff and Tchaikowsky, &c., but as long as the public is not acquainted with this fact; as long as she does not sing these songs to the public, there is no estimate upon her artistic value possible. The other singers give us recitals with the latest and most modern specimens of the song art. Melba sings the chestnuts, and in the incongruous manner spoken of above—that is, opera airs on the concert stage. It must be very tiresome to her if she has any artistic instinct whatever, exceedingly tiresome; same old figures, same old roulades, same old airs thousands and thousands of times—how can there be an inspiration in such work as that? Probably she has gauged the public taste, however, and sings them for the purpose of making money. If so, there is a good deal to be said in her favor. She does not hesitate to announce the style of singing that she believes is able to draw the dollars.

Ellison van Hoose sang the Prize Song from the "Meistersinger" acceptably and with good voice. M. Gilbert demonstrated that he is ill at ease on the concert stage as he sang his French songs. Miss Sassoli played some harp compositions, and the Philadelphia Orchestra gave an excellent reading of the Leonora Overture, No. 3. The orchestra must be heard with its own program instead of in a mixed concert like this. It is a splendidly balanced organization, full of vigor, and with a very fascinating tone quality. It must be a great satisfaction to musical Philadelphia to possess an orchestra of that quality.

SPECIAL SERVICES OF CHRISTMAS MUSIC.

WILLIAM C. CARL, the organist of the Old First Presbyterian Church, always provides special musical services for Christmas week. Last Sunday he gave two services.

The morning's program was:

Prelude, Berceuse (The Childhood of

Christ).....Hector Berlioz
Anthem, The Vigil of the Shepherds.....Myles B. Foster
Anthem, Farewell of the Shepherds (The Childhood of Christ).....Berlioz

Carols, Two Bohemian Christmas Carols (a capella).....Ancient
Voluntary, Noel Ecossais.....Alex. Guilman

The program at 4:30 o'clock in the afternoon was as follows:

Prelude, Christmas Fantasy (1694).....Louis d'Aquin
Carol, While My Sheep (a capella).....Seventeenth Century
Oratorio of The Messiah (Christmas Portion).....Handel
Organ, Noel Espagnole.....Alex. Guilman

The soloists were: Mrs. Ellen Fletcher-Caples, soprano; Miss Bessie Bonsall, contralto; Edward W. Gray, tenor, and Edwin Wilson, baritone.

This choir assisted: Sopranos, Mrs. Caples, Mrs. Field, Miss Ryerson, Mrs. Tupman and Mrs. Koonz. Contraltos, Miss Holmes, Miss Crownfield, Mrs. Triller, Mrs. Ruscoe and Miss MacNeil. Tenors, Mr. Gray, Mr. Scott and Mr. Whittlesey. Basses, Mr. Wilson, Mr. De Vannoz and Dr. White.

The carol, "While My Sheep," was sung by the choir without accompaniment. Mr. Carl conducted.

The selections from "The Messiah" were finely sung. Evidently the singers had been carefully trained. The work of the soloists was especially good.

Mr. Carl has arranged an elaborate program for Christmas service.

THIBAUD

Snapshots from Philadelphia Press:

North American, Philadelphia, Pa., Dec. 12, 1903.

GENIUS OF THIBAUD CONQUERS AUDIENCE.

MASTER OF HIS ART.

Jacques Thibaud came, fiddled and conquered with the Philadelphia Orchestra at the Academy of Music yesterday. On such an occasion the public is by far the best critic, and there was no doubt of Thibaud's instant and complete success. He had won his laurels long before the Mozart Andante was ended.

North American, Philadelphia, Pa., Dec. 13, 1903.

THIBAUD, WIZARD OF THE BOW, KEEPS AUDIENCE SPELL-BOUND BY HIS STRAINS.

Thibaud's artistic place is in the front rank, where in days gone by stood Paganini, Vieuxtemps, Wieniawski, Wilhelmj, and later Joachim and Sarasate.

Who that loves great music has not noted this transmutation and translation of the souls and spirits of a vast audience? Earnest, rapt, delighted attention; eyes riveted upon the lightly swaying stage presence; ears strained to catch each faintest tone; the very windows of the soul open, that heaven sent genius may soar freely in and through the innermost chambers where fancy reigns or imagination slumbers—these are priceless tributes of the populace to the world's kings of the violin, the master poets of melody.

The divine music sweeps on, fluent, fanciful and swiftly changing, wayward in mood and impulses; airy and graceful as a fairy's flight; tremulous and pathetic as the prayer of innocence; tender, passionate, majestic and grandiose in turn. Under the wizard's wand the gilded walls fade away, the many headed orchestra disappears—the audience is in King Oberon's fairy realm, where dainty sprites flit here and there in wanton sport, and ravishing melody fills the sunlit air with ethereal charm and splendor.

Such is the mystical influence of the great violinist; such Thibaud's power to dominate and play upon the heartstrings of the public. In the

presence of genius like this the current cant of commonplace criticism becomes impertinent and preposterous. Yet, as it is a pure joy to hear his music, so also is it in lesser degree a pleasure to record due public appreciation of its charm, and to note its manifold graces, vivid tone color, impressive breadth, bewitching perfection of intonation.

Memory will linger long over Thibaud's subtle, sensuous strains like some pink lipped shell whispering forever of its ocean home.

But enough of rhapsody—admissible here because of the extreme rarity of genius in the world of music, to which the vaster world of music lovers owe prompt and ungrudging recognition. Let it be noted for the unco critical that Thibaud's playing combines the spirituelle graces and exquisite finish of the French style with the massive power and breadth of German traditional method with the violin; that he is flawless and perfect in every branch of mere technique, and that his caressing, vibrant and sonorous tone is absolutely pure in intonation and of bewildering and fascinating depth and variety.

A new violin king has come and reigns already in his world-wide dominion.

Item, Philadelphia, Pa., Dec. 13, 1903.

THIBAUD PLAYS.

FRENCH VIOLINIST WINS SUCCESS.

Jacques Thibaud, the remarkable young French violinist, scored a big hit at the Academy of Music last night, and the standing room only audience enthusiastically applauded him.

The audience was completely under the spell of his pathetic playing. His execution is flawless, his style at once elegant and graceful, while his tone is of wonderful firmness and volume, of exquisite purity and warmth, caressingly sweet.

Telegraph, Philadelphia, Pa., Dec. 12, 1903.

His first notes in the opening bars of the solo selection for the concert, Mozart's Concerto in E flat major, prove mastery of the instrument. He has the power which marks the great artists with the violin, of humanizing and vocalizing his instrument, making it sing and talk and laugh and cry like a sentient thing.



Management: HENRY WOLFSOHN



SHERMAN, CLAY & Co.'s,
SAN FRANCISCO, December 14, 1903.

THE events of this week have been rather more numerous than for some time, and especially in club events we have had some rare treats. The Saturday Club, of Sacramento, had a regular "club day" on December 5, and with an excellent program. Miss Gertrude Gerrish, who played the first two movements of the "Sonata Pathétique," by Beethoven, made a decided impression by her fine technic and clear execution. The whole program was a credit to the club, and was greatly enjoyed by those present. The program was as follows:

Essay, The Mission of Music.
Miss Henrietta Andriot.
Song, Sunset.....Dudley Buck
Miss Eda Quire.
Piano, Rigoletto.....Verdi
(Liszt transcription.)
Mrs. L. W. Ripley.
Song, I Love You, op. 19.....Sobieski
E. W. C. Kiefer.
Piano—
Sonata Pathétique.....Beethoven
Adagio Cantabile, op. 13.....Beethoven
Rondo, op. 13.....Beethoven
Miss Gertrude Gerrish.
Strings, Concerto No. 3 (for two violins).....Bach
First violin, Miss Laura Dierssen; second violin, M. Adler.
Song, The Rainy Day.....Blumenthal
Mrs. F. M. Jones.
Piano—
Berceuse, op. 57.....Chopin
Polonaise, op. 26.....Chopin
Miss Maye Carroll.
Songs—
Good Night, Beloved, Good Night.....Oliver
See, Love, I Bring Thee Flowers.....Lambert
Miss Mabel Kearney.
Piano, Impromptu, op. 90, No. 2.....Schubert
Miss Helen Dunn.
Song, Love Song.....Flegier
Mrs. Frank P. Taylor.
Cello obligato, Franklin Griffin.
Director, Miss Elizabeth B. Sonne.

The Sacramento Concert Band under the direction of A. E. Lindemeyer gave a musical program the evening of December 6, at the State Agricultural Pavilion, on the event of the State fruit exhibit. The program, which was greatly enjoyed by a large number of attendants, was as follows:

Tannhäuser March.....R. Wagner
The Pilgrim's Song of Hope.....A. Bastie
Intermezzo, Cavalleria Rusticana.....Mascagni
The Daughter of the Air.....E. Bach
Paraphrase, Nearer, My God, to Thee.....D. W. Reeves
The Rosary.....E. Nevin
Coronation March, The Prophet.....Meyerbeer
Peer Gynt Suite, The Morning and Ase's Death.....Grieg
Traumerei and Romance.....Schumann
Overture, Jubel.....C. M. Weber
Sacred Song.....G. S. de Chaneet
Priest March from The Magic Flute.....Mozart
Pensée Pathétique.....J. Missina
Grand American Fantasia.....Theo. Bendix

The sacred session of the Elks was held at Sacramento with a most appropriate program, in memory of the departed brothers of the order. The exercises were held at the Congregational Church, and the service was more than ordinarily impressive. The musical part of the program was as follows:

Orchestra, Marche Funèbre.....Beethoven
OPENING CEREMONIES.
Exalted Ruler.
Octet, One Sweetly Solemn Thought.....Ambrose
R. T. Cohn, J. A. Owens, M. J. Desmond, Frank C. Schuler,
V. S. McClatchy, H. E. Crabb, Jos. M. Anderson and
C. M. Phinney.
Tenor solo, King of Kings.....Shelley
R. T. Cohn.
Violin obligato, M. Adler.
Orchestra, Traumerei.....Schumann
Contralto solo, Come, Holy Spirit.....Dudley Buck
Miss Mabel A. Kearney.
Octet, Largo.....Handel
With orchestra accompaniment.
Soprano solo, Prayer.....Mascagni
Mrs. J. A. Moynihan.
Violin obligato, Brother M. Adler.
Orchestra, Ave Maria.....Schubert
Tenor solo, Why Art Thou Cast Down?.....Max Spicker
J. A. Owens.
Orchestra, March Recessional.....Moses

Harry Barnhart, who recently removed to Los Angeles, reports fine success in the professional world and a splendid clientele in the short time in which he has elected to be a resident of the "City of the Angels." He has a splendid choir of seventy-five voices and a large private class besides. Mr. Barnhart is also director of the Pacific Coast Choral Society, which has prospectus of being one of the largest choruses on the Coast, and has been giving a number of recitals also. This week Mr. Barnhart sings with the Los Angeles Symphony Society the "Wotan Farewell," from "Die Götterdämmerung," also the "Magic Fire" music. Mr. Barnhart has been but a short time in Los Angeles, but has met with signal success, and is to be congratulated that he has found appreciation in the new field of his endeavors.

Louis H. Eaton reports a very busy season. Aside from the engagement to play with the Zech Quartet he has been engaged as organist of the Congregation Beth-Israel, on Geary street. The musical services at Trinity Episcopal Church, of which Mr. Eaton is organist and choir director, have also been resumed, and "The Messiah" is to be so rendered by the choir the last Sunday of the old year. Later on the choir will be heard in a series of secular concerts, at one of which will be presented a portion of Elgar's celebrated "Dream of Gerontius." Tonight Mr. Eaton gives his twentieth organ recital, with the following program:
Second Trio Sonata.....Bach
Nocturne in A.....Faulke
Funeral March from Grania and Diarmid.....Elgar
Suite for Organ, Violin and Cello, op. 49.....Rheinberger
Wm. Zech, violin, and Louis von der Mehden assisted.
On January 7 Mr. Eaton will give an organ recital at

Trinity Church to the San Francisco Musical Club, at which he will play the "Third Trio Sonata," of Bach, and the Fifth Symphony, of Widor.

On Thursday evening, December 17, Samuel Adelstein and pupils, assisted by Miss Elena Rockel, contralto; Edward M. Thornton, tenor, and H. Warner Sherwood, boy soprano, will give a mandolin musicale at Steinway Hall. Judging from the program and what one knows of Mr. Adelstein and his work, a real treat is in store for those who are "bidden" to attend. The affair is invitational.

Harry Barnhart, formerly of San Francisco, now of Los Angeles, is to give a series of concerts this season, under the exclusive management of Blanchard & Venter, of Los Angeles. His repertory is varied and very extensive, and the concerts should be a decided success.

The advance program of the second concert of the twenty-seventh season of the Loring Club which the music committee has issued is of exceptional interest and attractiveness.

The entire first part of the program is devoted to the rendering of "Roland's Horn," a beautiful setting of the old legend by Markull for tenor and bass solos and chorus of men's voices. This is one of the most melodious of the larger compositions for male voices by a modern German composer.

In the second part of the program there are three compositions which will now be heard for the first time in San Francisco. They are each of a contrast in style to the other, and without doubt all three will prove popular additions to the club's repertory. One is an excerpt from Max Bruch's "Die Loreley." The libretto of this opera is the one which Mendelssohn had accepted, and which, at his death, was left uncompleted, Max Bruch afterwards using the same libretto for the opera, part of which will be heard at this concert. This part consists of the choruses of vintagers and boatmen, with bass solos. The other new compositions are "The Bell Ringer's Daughter," by Reinthaler, for soprano solo and chorus of men's voices, and "The Sailor's Dream," for chorus with baritone solo.

The program also includes the arrangement of Adam's "Cantique de Noel" ("O, Holy Night") for soprano solo and chorus of men's voices with accompaniment of string quintet, clarinet, flute, piano and organ, which was successfully rendered by the club at its Christmas concert last year.

Two movements from Mendelssohn's "Festgesang" complete the list of compositions, making the concert a notable one.

The soprano soloist will be Mrs. Grace Davis Northrup, while the members of the club to whom solos have been assigned are A. A. Macurda, G. Brenner, Herbert E. Medley and Dr. Schalkhamer. Miss Ruth Loring will be at the piano, and David W. Loring will direct the concert.

A conservatory recital was held at the California Conservatory of Music on Thursday evening, by the piano pupils. A fine program was rendered by the Misses Amy Petersen, Blumberg, Lydia Reinstein, Bessie Grigg, Ruth Austin. The composers were Bach, Liszt, Beethoven, Glinka, Balakireff, Scarlatti, Mendelssohn, Raff, Rubinstein and Chopin.
MRS. A. WEDMORE JONES.

Lillian Abano Dead.

MISS LILLIAN ABANO, of Liverpool, England, a well known harpist, died at Harper's Hospital, Detroit, Mich., last Monday, aged twenty years. She was taken sick with typhoid fever December 11, while filling an engagement at the Temple Theatre in Detroit. Miss Abano enjoyed a high reputation in England, and last season played often in London and Liverpool.

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CHICAGO, Ill., December 28, 1903.

IN commemoration of the anniversary of the birth of Ludwig van Beethoven the program of the Chicago Orchestra for Friday afternoon was selected entirely from his works. Beethoven's exalted place in Music's hall of fame is due to the completeness of his art. It attains to the highest ideals of both the classic and modern schools of music. It is perfect in its symmetry. It is unsurpassed in rare tonal beauty. It exhausts all the possibilities of absolute music as an expression of every phase of emotion known to the human heart. Mr. Thomas chose from an infinitely varied literature works which were especially beautiful and which were unusually rich in emotional content. One might perhaps except "Die Geschöpfe des Prometheus," of which three movements were announced on the program, the overture, adagio and finale. The last named movement was, for some reason, not performed, and the first two added to the interest which always attaches to works seldom heard, much melodic beauty and symmetry. It was one of the best played numbers on the program. Mr. Steindel's obligato in the adagio was especially good. The Rondino in E flat for wind choir was another number which was very beautifully given, and which aroused so much enthusiasm on the part of the public that a portion of it was repeated. Two movements from the string quartet, op. 130, "Alla Danza Tedesca" and "Cavatina," were played by the string choir. Much gratitude is due Mr. Thomas for affording the Chicago public an opportunity to hear portions of this seldom given work, which ranks among the most beautiful of Beethoven's so called third period. As performed by the string orchestra they lacked the intimacy which is essential to all chamber music, and especially to this particular work. But both movements were, nevertheless, very beautifully given. Mr. Kramer played as solo the very difficult passage which begins at the sixty-second measure before the close of the "Danza Tedesca" with consummate art. His solo in the "Cavatina" was equally successful.

The dramatic "Leonore" Overture, No. 3, was given a performance which in point of finish and precision left nothing to be desired, but which was lacking in those great dynamic contrasts which add so much to its expressiveness. The same fault marked the Symphony, No. 3, the "Eroica." Whether it is true, as many contend, that much tone volume is lost in the vast room of the Auditorium is a question which will only be decided when the orchestra has been heard in another hall. Certain it is that the fortissimo passages of the symphony never attained to great climaxes and that the softer movements offered no marked contrasts. The woodwind, too, as beautifully as they played in the Rondino, seemed harsh in the symphony, a fault of which they are seldom guilty. The large attendance which has all along marked this season's concerts was again in evidence, the Auditorium being very comfortably filled.

The next concerts of the Chicago Orchestra take place

on Saturday afternoon and evening, December 26. Leon Marx and Enrico Tramonti are to be the soloists. The program is as follows:

Ouverture Dramatique, Patric.....Bizet
Suite, Les Erinnyes.....Massenet
Prélude. Scène Religieuse. Entr'acte. Final.
Cello obligato by Bruno Steindel.
Andante, Allegro molto vivace, from Concerto for Violin,
op. 64.....Mendelssohn
Variationen und Doppelfuge über ein lustiges Thema, op. 30,
(new).....G. Schumann
Slavonic Rhapsody, op. 45, No. 1.....Dvorák
Reverie.....E. Pariss-Alvars
Rêves d'Enfant.....Tchaikowsky
Overture, Tannhäuser.....Wagner

HAMLIN'S SUNDAY CONCERT.

George Hamlin's twenty-seventh popular Sunday afternoon concert took place at the Grand Opera House December 13, it being the last to be given before the holidays. He was assisted on this occasion by Miss Reese-Davis, soprano; Miss Ida Simmons, pianist, and Miss Flavie van den Hende, 'cellist. Mr. Hamlin furnished the most enjoyable part of the program in a single group of songs, by Carl Bush, Burnham and Ries. The songs of Bush were especially grateful and strengthened the favorable impression made by his cantata, "King Olaf," which the Apollo Club performed recently. Mr. Bush has the gift of melodic invention in an unusual degree, and his piano accompaniments are even more tasteful and effective than is his treatment of the orchestra. In these songs, and in the ever fresh and beautiful "Drinking Song" of Ries, Mr. Hamlin scored unusual success. His voice was never heard to better advantage, and he sang with sincere musical feeling and absolute finish and control. Miss Simmons and Miss Van den Hende presented one movement of Grieg's Sonata for violin and 'cello. Miss Simmons added a group for piano, by Chopin, Brahms, Dvorák and MacDowell, being most successful in the Dvorák Humoreske (which, however, did not impress one as in anyway meriting the title which the composer has given it) and in MacDowell's Hungarian Etude. Miss Reese-Davis displayed a pleasing and well schooled voice and considerable musical ability in a group of four songs by Hawley, and Miss Van den Hende gave three 'cello numbers, Air of Bach, Serenade of Sitt and Mazurka of Popper.

VICTOR HEINZE'S PUPILS.

For the last three years Victor Heinze has given an annual series of pupils' concerts in Music Hall, in which he has introduced to the public some excellent piano talents, and has furnished abundant and convincing proof of his own unusually able and painstaking teaching. This year Mr. Heinze's concerts take on greater dimensions. He has engaged an adequate orchestra, and proposes to give his pupils opportunity to appear in the standard piano concertos. Three of these were performed at the first of this season's series of four concerts in Music Hall last

Tuesday evening, December 15. Isaac Levine was heard in the Chopin F minor Concerto, Miss Hazel Harrison gave the Grieg A minor and Miss Grace Sloan played the Hungarian Fantaisie of Liszt. Mr. Levine gave a careful and correct performance of the Chopin concerto, which reflected more credit on his teacher's thoroughness than on his own musical abilities. It was not, however, entirely lacking in poetry and sentiment, and as he matures he may overcome his present tendency to too much reserve. Miss Sloane likewise has learned much, both technically and musically, and gave a creditable performance of the Fantaisie. But Miss Harrison, a young negro girl, gave evidence of natural gifts that are far above the ordinary. Under Mr. Heinze's guidance she has acquired a technic which proved itself more than adequate to the difficulties of the Grieg concerto. It is the typical Leschetizky technic, Mr. Heinze being one of the foremost exponents of this school of piano playing in Chicago. Brilliant passage work, a tone full and sympathetic, adequate strength and intelligent use of the pedals, comprise her pianistic equipment. Musically, her work is so very mature that her interpretation must be regarded also as Mr. Heinze's. But a nature that can be so readily molded to the highest artistic ends must be very musical indeed, and it is safe to predict great things for her future.

Vernon d'Arnalle added to the program two numbers, "Il Faut Aimer," of Ganz, and "Wie Melodien" and "Auf dem Kirchhof," of Brahms, and "Gesegnet Sei" and "Gesang Wyla's," Hugo Wolf. He was most successful in the Hugo Wolf songs, which were given with all his accustomed vocal excellence and musical sincerity and intelligence.

The next concert of the series takes place in Music Hall on the evening of Tuesday, January 5. Miss Sloan will play the Beethoven G major Concerto, and Miss Laura Crossman the Rubinstein D minor.

MISS KOBER'S RECITAL.

Under the auspices of the Sherwood Music School Miss Georgia Kober gave a piano recital in Music Hall on December 15 in Assembly Hall, Fine Arts Building. She was

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assisted by Miss Marie Josefa, violinist, and by Mr. Sherwood and Mr. Spry, with Mr. Sherwood at the second piano. She presented the Mozart-Grieg Fantaisie in C minor, the Scherzo from the Concerto in D minor of Liszt; the first movement of the Grieg A minor and Liszt's "Mazeppa." She played further two groups of solos, MacDowell, "Shadow Dance"; Grieg, Nocturne and "Hochzeit auf Troidhangen"; Sherwood, "Autumn," op. 15, and "Exhilaration," op. 14, No. 3; and Chaminade, "La Livry"; Stowjowski, Prelude, and "Faust Waltz," Gounod-Liszt.

Miss Kober is a very attractive pianist, both musically and personally. She adds to excellent pianistic attainments temperament and enthusiasm, and the repose that marks the artist of experience before the public, and so much enhances the enjoyment to be derived from his work.

Miss Josefa contributed only one number to the program, Andante Religioso and Finale from Vieuxtemps' Fourth Concerto. Though obviously nervous she attained some excellent results and was accorded very generous applause. The concert was very largely attended.

COLUMBIA SCHOOL CONCERT.

Kimball Hall was filled to overflowing at the concert given by members of the faculty of the Columbia School of Music on the evening of December 17. Mary Wood Chase, Charlotte Demuth, William A. Willet, Grace Whistler Misick, Ora M. Fletcher and Francis More presented a program that was both interesting and tastefully arranged. Mr. More gave two interesting organ numbers, Andante in D, by Hullen, and "Marche Pontificale," by Lemmens, in his accustomed worthy and brilliant style. He is decidedly an organist of the modern school who has an excellent mastery of tonal effects supported by an adequate technic. Mrs. Demuth-Williams, whose successes in Europe and America have been reported from time to time in THE MUSICAL COURIER, was heard to excellent advantage in the Andante and Finale of the Wieniawski D minor Concerto. Her tone is particularly full and sympathetic, her technic adequate to all demands of the work. The Finale she took somewhat deliberately, but it was clean in technic and clear cut in phrasing. In the Adagio and Canzonetta, from the Godard concerto, she was equally successful. Again she seemed inclined to tempi which are a trifle too slow, but the poise and control of the experienced artist are hers, and the rare beauty of her tone more than compensates for any lack of enthusiasm.

Mary Wood Chase, whose performance with the Chicago Orchestra last season is pleasantly remembered, presented two groups of piano numbers, Chopin's seldom played Barcarolle, the B minor Scherzo and the Prelude, op. 45, and the d'Albert Gavotte; Sinding's "Song Without Words," Preyer's "Spanish Serenade" and the "Campanella," Paganini-Liszt. She displayed her accustomed mastery of the instrument, and as usual excelled in all the poetic and sentimental elements of the art. Her work is

full of feminine charm and grace, is beautiful tonally. Her best effects were attained in the Chopin numbers, the Scherzo being particularly well given. One might perhaps criticize her interpretation of the Barcarolle, which lacked effective climaxes. But, as said before, she is an artist of the poetic rather than the bravour type.

Mrs. Misick sang splendidly the grateful aria, "My Heart Is Weary," of Goring Thomas. Her voice is an unusually rich contralto of great volume and under excellent control, and she sang with admirable repose and fine dramatic effect.

Mr. Willet gave a group of three songs, Tchaikowsky's "Legend," the "Sword Song," of Brahms, and Faure's "Sanctus Maria," the latter with violin obligato with excellent effect. His voice is brilliant in timbre and effective in all registers. Ora M. Fletcher was unfortunate in her selection. Rossini's "Bel Raggio" is thin and uninteresting. Had the singer chosen another work she would doubtless have made a better impression, as she possesses fair vocal material.

VERNON D'ARNALLE'S RECITALS.

Vernon d'Arnalle finished on Friday, December 18, a series of six recitals illustrating the development of song. Below are appended the programs, which speak for themselves. In all of these recitals Mr. d'Arnalle accompanied himself, and that in a most musicianly and masterly manner, for he is a fine pianist; but his singing of this immense list of works was an ever increasing source of joy and wonderment to his audiences. It is to be hoped that he will repeat the whole series later.

PROGRAM I.

An Ode of Boethius.....A. D. 524
Chanson Roland.....1066
The Loveliness of Woman.....Spervogel, 1150
Commencement de douce saison.....Chatelain de Coucy, 1180
L'autrui par la matinée.....Thibaut de Navarre, 1254
Robins m'aime.....Adam de la Halle, 1260
Sumer is icumen in.....English, 1250
Der Kuninc Rodolp.....German, 1287
Agincourt.....English, 1415
Christmas Carol.....English, 1460
Innsbruck, ich muss dich lassen.....German, 1539
Three Knights.....German, 1550
Pastime with Goode Companie.....Henry VIII, 1540
Invocation to Love.....Henry IV of France, 1600
Mailbrouck.....French (?)

PROGRAM II.

O cessata.....A. Scarlatti, 1650
Che fiero costume.....Legrenzi, 1690
Alexanderfest.....Handel, 1685
O del mio dolce amor.....Gluck, 1714
The Lass with the Delicate Air.....Arne, 1710
Drink to Me Only.....English, 1730
Aria from Creation.....Haydn, 1732
The Violet.....Mozart, 1756
Aria from Fidelio.....Beethoven, 1770
Sonnet.....Von Weber, 1786
Edward.....Loewe, 1795
Aria from Hans Heiling.....Marschner, 1786

PROGRAM III.

Thekla1813
Rastlose Liebe.....1815
Litany1816
Erikönig1816
Nachtstück1816
Frühlingsglaube1819
Lob der Thränen.....1821
Das Wandern (Müller-Lieder).....1823
Der Neugierige (Müller-Lieder).....1823
Der Lindenbaum (Winterreise).....1825
Die Krähe.....1826
Liebesbotschaft (Schwanengesänge).....1828
Der Atlas (Schwanengesänge).....1828
Am Meer (Schwanengesänge).....1828
Aufenthalt (Schwanengesänge).....1828

PROGRAM IV.

Widmung, op. 25.....Schumann
Der Nussbaum, op. 25.....Schumann
Frühlingsnacht, op. 39.....Schumann
Dichterliebe, Nos. 1, 2, 3, 4, 7, op. 48.....Schumann
Die beiden Grenadier, op. 49.....Mendelssohn
Das erste Veilchen, op. 19.....Mendelssohn
Auf Flügeln des Gesanges, op. 34.....Mendelssohn
Frühlingslied, op. 18.....Mendelssohn
Frühling und Liebe, op. 3.....Franz
Der Schalk, op. 3.....Franz
Aus meinen grossen Schmerzen, op. 5.....Franz
Das ist ein Brausen, op. 8.....Franz
Serenade, op. 17.....Franz

PROGRAM V.

Rienzi's Prayer (Rienzi).....Wagner, 1839
Monolog (Flying Dutchman).....Wagner, 1841
Invocation to Love (Tannhäuser).....Wagner, 1845
Song of Evening Star (Tannhäuser).....Wagner, 1845
Siegmund's Love Song (Die Walküre).....Wagner, 1852
Wotan's Farewell (Die Walküre).....Wagner, 1852
Pogner's Address (Meistersinger).....Wagner, 1867
Hans Sachs' Cobbler Song (Meistersinger).....Wagner, 1867
Walther's Prize Song (Meistersinger).....Wagner, 1867

PROGRAM VI.

Wie bist Du, meine Königin? op. 32.....Brahms
Treue Liebe (Magelone Lieder), op. 33.....Brahms
Feldinsamkeit, op. 86.....Brahms
Sapphische Ode, op. 94.....Brahms
Wie Melodien, op. 105.....Brahms
Auf dem Kirchhof, op. 105.....Brahms
Gesang Weyla's.....Hugo Wolf
Gegnet sei.....Hugo Wolf
Winternacht, op. 22.....Weingartner
Geduld, op. 10.....R. Strauss
Mein Herz ist stumm, op. 19.....R. Strauss
Traum durch die Dämmerung, op. 29.....R. Strauss
Heimliche Aufforderung, op. 27.....R. Strauss

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CHICAGO NOTES.

Chicago Orchestra and the U. of C.

The announcement that the Chicago Orchestra would give regular Monday evening concerts at the University of Chicago, repeating its regular Friday and Saturday pro-

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grams at the South Side University, was erroneous. The orchestra will play there on Monday evening, December 21, the occasion being the dedication of Mandel Hall. The following program will be presented:

Symphony, E flat (Kochel, 543).....Mozart
Overture, Leonore, No. 3.....Beethoven
Huldigungsmarsch, Vorspiel (Lohengrin).....Wagner
Death and Transfiguration.....Strauss

Following the program a reception will be tendered the president, Dr. Harper, in the Reynolds Club house from 9:30 to 10:30, and from 9:30 to 11 o'clock there will be a dance in Hutchinson's Hall. The university is also negotiating for a series of three concerts in Mandel Hall, to be given during the season. However, it is not definitely settled that Mr. Thomas and his orchestra will appear at the university again.

Germania Maennerchor.

The second promenade concert of the Germania Maennerchor took place at the Germania Club house Sunday afternoon, December 20. George Shapiro, pianist; Kirk Towns, baritone, and Herman Diestel, 'cellist, were the soloists.

Apollo Club.

The Apollo Club and the entire Chicago Orchestra, under the direction of Harrison M. Wild, will give Handel's "Messiah" on Christmas night, December 25, and again on Sunday night, December 27. The soloists are Mrs. Genevieve Clark Wilson, soprano; Mrs. Willard S. Bracken, contralto; Holmes Cowper, tenor, and Arthur Beresford, basso, for the first concert. On Sunday night Mme. Ragna Linne, soprano; Miss Mabelle Crawford, contralto; Theodore Van York, tenor, and Arthur Beresford, basso, will sing the solo parts.

Mrs. Watson's Melodramas.

Mrs. Regina Watson has gone to New York, to be absent several weeks. While there she will fill a number of engagements with her two new melodramas. After her return she contemplates a Southern tour for the purpose of introducing her works in the principal cities of the South.

Boice Carson.

Boice Carson's pupils are meeting with much success. Among many one might mention Clarence Brown, Toledo's leading tenor, who possesses an exceptionally beautiful voice, who will be heard in Chicago during

the season, and is studying with Mr. Carson. Jonathan Rogers, the possessor of a pure lyric tenor voice, which is so rare, is engaged to sing the tenor part in Rossini's "Stabat Mater" in Toledo in February. Master Hays Gamble, the boy soprano and soloist at St. James' Episcopal Church, has been engaged as soloist for the Englewood Woman's Club on December 21, and also for a concert at the Presbyterian Church in March. Miss Edith Hilbert sang with great success at a musicale given at Mrs. Charles Deneen's on December 18. Miss Hilbert is a talented soprano from Brooklyn. Judging from the success of these pupils and many others, Mr. Carson's work as a teacher is placing him among the leading vocal instructors in the country.

Mr. Carson's own success before the public is already too well known to need mention here, and the following press notices seem but to emphasize it:

"ELIJAH."

Mr. Carson's voice is strong, flexible and pleasing, and improved with acquaintance, and by the time he had concluded his work had made enthusiastic friends of every person in the audience. He has one quality unnamable, undefinable, which we call soul; there was a quality, a melody, a soul in his voice that made you forget the singer.—Mt. Pleasant News.

Mr. Carson, the great popular tenor, has a wonderfully musical tenor voice, excellent in quality and volume, and has established himself as prime favorite in Attica. The Musical Art Society is to be commended for bringing so excellent an artist to the city.—Attica Daily Ledger.

"MESSIAH."

The soloists, all from Chicago, were well up in their work and sang with the ease of experience. Mr. Carson gave the role assigned to the tenor with ease and confidence. He has a voice of remarkable range, brilliancy of tone and depth of expression, the "Comfort Ye" and "Every Valley" being particularly fine.—St. Joseph (Mo.) Herald.

RECITAL.

Too much cannot be said in praise of Mr. Carson's interpretation of the "Elijah" cyclus. It is considered a privilege in the musical circles of the largest cities to listen to Von Fielitz's music, and those who hear it rendered by an artist like Mr. Carson are doubly favored. His voice is one of the most sympathetic ever heard in this city, and can express the various emotions with exquisite feeling. Added to a faultless enunciation, a fine facial expression helped one, though unfamiliar with the German, to grasp that which had been set forth by the song writer.—La Fayette Journal.

Chicago Conservatory.

Following its recent reorganization, the Chicago Conservatory is meeting with much success under the able

management of M. V. Hinshaw. The number of pupils enrolled is increasing daily and all departments are prospering. The schools of drama and opera are especially successful and are carrying out successfully the great undertaking of giving daily performances. On Friday, December 11, the School of Opera presented the "Pirates of Penzance" most creditably with the following cast:

Mabel.....Miss Gertrude Eastman
Edith.....Miss Maud Robinson
Kate.....Miss Christine de la Mothe
Ruth.....Miss Grace White
Pirate King.....Oscar Gronseth
Frederick.....Cecil James
Major-General Stanley.....Harry Nilson
Sergeant of Police.....Guy Lane
Samuel.....George Cosme
Accompanist, Mrs. Mary S. Silver; Stage Director, Fritz N. Huttman.

On December 19 the School of Drama gave an equally successful presentation of the "Arabian Nights." The cast was as follows:

Arthur Hummingtop.....Charles Comstock
Ralph Ormerod.....Frank Abbott
Joshua Gillingham.....Willis Van
Dobson.....Josephine Brown
Mrs. Hummingtop.....Myrtle Gibson
Mrs. Gillingham.....Emily Essex
Daisy Maitland.....Laura Kamerling
Barbara.....Florence Snow
Rosa Colombar.....Nellie Sanders

This scheme of alternating dramatic and operatic performances gives the pupils unusual opportunities for numerous appearances and for acquiring experience before the public.

Sauret in Cincinnati.

Emil Sauret, whom we now call our own, since he has become a resident of Chicago, scored one of those triumphs to which he is accustomed as soloist with the Cincinnati Orchestra December 4 and 5. Following are a few extracts from the Cincinnati papers:

One of the most enthusiastic audiences which ever attended a Symphony concert during the existence of the association was present last night at Music Hall, and gave both Sauret, the soloist, and Mr. Van der Stucken, the director, an ovation. The manifest enthusiasm soon communicated itself to the orchestra, which rendered the program with a spirit and verve which promise much for future concerts. Sauret, the violinist, repeated his successes of Friday afternoon, his tones of velvety softness, and his finished, masterly playing eliciting storms of applause.—Commercial Tribune, December 6.

Sauret sustained himself as one of the world's greatest violinists, of the type and French school which he represents, easily the mas-

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ter among his peers. The lightness with which he plays the most rapid passages, the absolutely faultless purity and brilliancy of his runs, the naturalness and simplicity of his style in the intricacies of virtuosic difficulties, the ease and repose of his manner, and, above all, his musicianly control, are qualities it would be difficult to find in others to so eminent a degree. In the Dvorák Concerto one did not mind that his tone was not of the boldest and the most virile; it was enough to feel that it was touched with poetic delicacy and vibrated with passionate temperament. He gave the Saint-Saëns Capriccioso an authoritative interpretation, and for an encore exploited his virtuosic skill in a Caprice by Paganini.—EQUIRER, December 5.

A Benefit Concert.

Mrs. Johanna Hess-Burr, Miss Harriet Porter, Mrs. Edyth Evans Scully, Miss Helen McGrew, Miss Bertha M. Kallerly, Clarence Dickinson and Francis Campbell will give a concert on the evening of Monday, December 21, at the Bush Temple Theatre, for the benefit of the Chicago Harmonic Association. The first three of the above named artists and Clarence Dickinson are members of the faculty of the Bush Temple Conservatory. An interesting program has been prepared.

Chicago Madrigal Club.

The Chicago Madrigal Club gave its first concert for this season in Music Hall on the evening of Thursday, December 17. A new drilled mixed chorus of twenty-five voices, under the able direction of D. A. Clippinger, presented a lengthy and varied program. They sang with fine rhythmical precision and excellent shading and phrasing and scored a complete success with the large and thoroughly delighted audience.

Arthur M. Burton, baritone, and Mme. Francesca Guthrie Moyer were the soloists, and shared the general success of the evening.

Mr. Burton especially earned much well deserved applause. His numbers were two songs from the "Trumpeter of Sakkingen," "Es hat du Rose," of Franz, and Schumann's "Auf Trage." In his second group a new song by Clarence Dickinson, entitled "Drifting," proved very pleasing and grateful. Mr. Burton has a voice of unusual beauty, especially in the upper register, and sings with taste and intelligence.

Two Sherwood Pupils.

A Sherwood pupil who is meeting with much success before the public is Miss Bertha M. Stevens, who gave a recital recently in Wheaton, Ill. She earned flattering press notices, one of which is herewith appended:

Miss Stevens' recital, which took place on Monday evening, was in every respect a pronounced success. Before 8 o'clock it was evident that the seating capacity of the lecture room would not accommodate all who sought admission. The opening number on the program revealed the fact that it was a musical and appreciative audience which had assembled to hear the young pianist. Miss Stevens appeared in a most cheerful mood, and her playing fully sustained the high reputation which she bears as a pianist. The program contained some of the choicest compositions written for the piano. The Schubert-Tausig "Marche Militaire," the Mendelssohn Rondo Capriccioso, the Chopin Polonaise and the Liszt "La Campanella" are deserving of special mention. The phrasing and interpretation of these compositions betrayed a deep musical insight and a clear understanding of the composers' meaning. The climaxes were executed with a precision, force and animation that evinced a technical proficiency truly marvelous. The rendition of the Chopin Nocturne and the Liszt "Liebestraume" were characterized by great delicacy of touch and the production of clear, singing tones of surpassing sweetness, which provoked the pertinent remark from one of the listeners that "it seemed like a dream." The Tarantella in A major, composed by Miss Stevens, possesses a melodic beauty and rhythmic swing that bespeak for the composer decided talent for musical composition. At the close of the recital Miss Stevens' eyes shone with a merry twinkle as she modestly acknowledged the flood of compliments which were bestowed.

Mrs. Sara Sayles Gilpin.

Mrs. Sara Sayles Gilpin gave a lecture recital before the Woman's Club, of Ravenswood, on Tuesday, December 15. It was most successful and a reception was given Mrs. Gilpin after the recital. Her program comprised works of Schumann, Schubert, Chopin, Sinding, Bird and Eduard Schuett.

Miss Cermak's Recital.

Miss Clara Cermak's piano recital Saturday afternoon at Kimball Hall was well attended, in spite of the storm, and creditable in every way. The program contained several rarely played compositions, a Suite by Suk and a concert valse by Dvorák, which, at the hands of Miss Cermak, received excellent interpretation. The Schubert-Liszt "Soirée de Vienne," as well as the Moszkowski "Caprice Espagnole," was played with great brilliancy.

Mrs. Herbert Butler being indisposed, Madame Linné sang two groups of songs in her usual artistic style. The recital was under the auspices of the American Conservatory.

Chicago Musical College.

The Chicago Musical College School of Acting, under the direction of Hart Conway, presented two plays last Saturday, December 19, in Music Hall. The first, "The Parvenu," a comedy in three acts, by G. W. Godfrey, was beautifully staged and costumed.

CLEVELAND.

CLEVELAND, Ohio, December 17, 1903.

THE second afternoon concert of the Fortnightly Musical Club occurred on Tuesday, November 17. The program was an operatic one. The club was assisted by Felix Hughes, baritone; Edwin Douglas, tenor, and Sol Marcossion, violinist.

Mrs. William Spencer Crosby gave a lecture recital at the Hollenden Assembly Hall on Wednesday afternoon, November 18. The subject was "Parsifal."

The pupils of Mr. and Mrs. Herrmann Korthueuer gave a piano recital on Friday evening, November 20. The occasion was one of unusual interest, diplomas being presented to two of Mr. Korthueuer's advanced pupils. The musical intelligence and understanding displayed by even the youngest of Mr. and Mrs. Korthueuer's pupils were remarkable, and reflected great credit upon the teachers.

N. J. Corey gave an illustrated lecture on "Parsifal" at the Second Presbyterian Church Chapel on November 24.

The first evening concert of the Fortnightly Musical Club occurred on Wednesday evening, November 25. Mme. Shanna Cumming was the soloist.

The third season of popular concerts, under the management of the citizens' committee, has been inaugurated. These concerts are given on Sunday afternoon at Grays' Armory, with a nominal admission fee. The object is to educate the general public in music, to instill a love of good music in the hearts of the people. Heavy numbers (so called), relieved by popular airs, make up varied and interesting programs. The hall is completely filled at each concert, and the audience displays an amount of intelligent appreciation of even the most serious music highly encouraging to the originators of the scheme. The orchestra is conducted alternately by Professor Beck and Emil Ring.

The third afternoon concert of the Fortnightly Musical Club on Tuesday, December 1, was a brilliant and most interesting one. Piano solos by Mrs. Alice Wilson Kennedy, violin solos by Miss Caroline Harter, a group of songs by Mrs. Charles MacDonald and the Trio in F major of Saint-Saëns, played by Mrs. George Sherwin, piano, Miss Harter, violin, and Charles Heydler, 'cello, made up the program.

Arthur Farwell gave a lecture recital on "Music and Myth of the American Indians and Their Relation to American Composition" at the Hollenden Assembly Hall on Thursday, December 3. The first concert of the Sing-

ers' Club was given at the Chamber of Commerce Hall to an audience that taxed the capacity of the hall. Bogea Oumiroff was the soloist. The work of the club shows distinct advance each season, Director Clemens having his men under more perfect control and the club being stronger numerically than ever before. Encores were frequent.

Madame Patti and her concert company were heard at Gray's Armory on Saturday, December 5.

The Cincinnati Symphony Orchestra, Frank Van der Stucken conductor, gave the second symphony concert of the season, under the auspices of the Fortnightly Musical Club, at Grays' Armory on Thursday, December 10. Mme. Antoinette Szumowska, pianist, was the soloist. The program contained the Schumann D minor Symphony; two symphonic poems, one by Liszt, "Les Preludes," and "La Procession Nocturne," by Henri Rabaud. Madame Szumowska played the Saint-Saëns Concerto and a group of solos. The program closed with the prelude of "Die Meistersinger."

On Friday evening, December 11, and Saturday afternoon, December 12, two charming musicales were given at the home of Mrs. Charles Wellman for the benefit of the Eliza Jennings Home and the Lake Erie College. Miss Caroline Harter, violinist, and Mrs. Wellman, pianist, played a trio. Mrs. Charles MacDonald sang. Mrs. Wellman played a number of piano solos. The musicales were largely attended.

Miss Helena Augustin, of New York, gave the program at the fourth afternoon concert of the Fortnightly Musical Club on Tuesday, December 15. Miss Augustin is a Carreño pupil. She has a great deal of the sturdy breadth and vigor that characterize the playing of her instructor, with a charm of temperament all her own. Miss Augustin was received with enthusiasm by the club, her long and serious program being rendered with brilliancy and almost masculine breadth and strength.

Hermann Korthueuer announces a piano recital, to be given early in January.

The Rubinstein Club, under the leadership of Mr. Rogers, will be heard this evening, December 17. Brahm Van den Berg, pianist, will be the soloist. C. D. B.

Franklin D. Lawson, the Tenor.

FRANKLIN D. LAWSON has so far sung eight oratorios on many successive Sunday afternoons, at the 4 o'clock service at the South Church. Next Sunday he sings Bach's "Christmas Oratorio," and the following Sunday, January 3, Handel's "Samson." He is coaching these oratorios with Mr. Riesberg.

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Boston Symphony Orchestra.

Eighth Concert—Review by Philip Hale in the Boston Herald.

THE eighth concert of the Boston Symphony Orchestra, Mr. Gericke conductor, was given in Symphony Hall last evening. The program was as follows:

Symphony in C minor (B. & H. 9).....Haydn
Concerto for violin.....Brahms
Moorish Dances from Azara.....Paine
Overture to Tannhäuser.....Wagner

Professor Paine's ballet music from "Azara" was played at a Symphony concert for the second time. Professor MacDowell, of Columbia, honors his university by writing Celtic sonatas and New England idylls for the piano; Professor Parker, of Yale, is addicted to the oratorio habit, but Professor Paine writes an opera with a ballet of Moorish dancers, and thus bears witness to the fact that Harvard University encouraged the cultivation of the more humanizing arts. The dances gave much pleasure. All of the themes are melodious and some are characteristic; the orchestration is now piquant, now sumptuous. The music is decorative and picturesque, as well as for the steps of dancing girls. It suggests the opera house with its peculiar atmosphere, the set scene, the entrance and the evolutions of the ballet. The dances were heartily applauded, and Professor Paine rose from his seat on the floor and bowed his acknowledgments to audience and conductor and orchestra.

Here is a grand, romantic opera of which the vocal and piano score has been published. It is the work of an American musician whose compositions have won the respect of men of authority in this country and in Europe. There are two operatic companies in the United States that could produce "Azara": Mr. Conried's and Mr. Savage's. The former manager has gone to the trouble and the expense of preparing an English version of an opera by Smetana, a Czech, and he purposes to revive certain operas that have had only a short lived popularity in the United States. Mr. Savage does not hesitate to produce with his company "Othello" and "Tosca," and he will bring out an English version of Puccini's "Madame Butterfly." Neither manager is considering the production of "Azara," so far as we are informed, and Professor Paine is looking forward to a production in Germany, for which a German text is already provided. It seems a pity that a serious opera by an American composer of established reputation should not first see the footlights in the land of his birth. Walter Damrosch was luckier with his "Scarlet Letter"; he had his own opera company, but it is not every composer that can afford this luxury.

Miss Maud MacCarthy played Brahms' Concerto for the violin. She played it when she appeared for the first time in this city (November 15, 1902). Again she displayed a small but pure and agreeable tone, well grounded technique, an accent that would have won the applause of Polonius, and a maidenly discretion. To borrow Chaucer's phrase, she played "full fair," and she deserved the many recalls. But why Brahms' Concerto again? Do we find in the Musicians' Almanac for November and December: "About this time expect the Violin Concerto by Brahms"? An orator once made a brilliant speech, and he is now remembered as "Single Speech Hamilton." Even a young player cannot afford to be characterized as a single concerto violinist. No doubt Miss MacCarthy's repertory is not so limited; and again we ask, in a spirit of love, when a young woman plays as well as Miss MacCarthy does, why Brahms? Toujours Brahms as well as perdrix!

It is said of the late Joseph Gabriel Rheinberger, who thought in counterpoint and conversed in fugue, that the music of Liszt gave him inward uneasiness, and whenever a piece by the Hungarian Abbe was on a program the eminent teacher of the Royal Music School at Munich withdrew from the hall during the performance to show publicly his disapproval and detestation. His conduct was thus somewhat ostentatious, and it disturbed the audience unless he happened to be in an end seat near a friendly door. It is said of H. T. Finck, the music critic of the New York Evening Post, that he tries to forget Brahms and all his works by reading some book by Hegel or Schopenhauer during the performance of music by his heart's abhorrence.

Mr. Finck's course is by far the more philosophical; he disturbs no one, and, however abstruse the page, there is nothing in the music to divert his attention. To place red lights near certain doors of Symphony Hall with a legend on the wall: "This way out in case of Brahms," might offend some in the audience. It is much better to allow the discontented the liberty of self improvement by reading. Not a newspaper that may flap or crackle; not a magazine the pages of which must be cut; but some discreetly sized book that may be drawn from the pocket and easily held. "Molinos the Quietist," or the famous

treatise "De Consolatione," or "The Gentle Life" would admirably suit the purpose; or a pocket chessboard with card chessmen might while away the hour. Still better would be the importation of the drug described in "Real-mah," which enabled the swallower to enjoy deep sleep with open eyes and a facial expression of intelligence.

The performance of the orchestra was of a high order of merit. The symphony and the overture themselves do not call for comment. It is not necessary to characterize the composer of the symphony as "Father Haydn," and allusions to "the well known geniality and sunny disposition of the father of the symphony" may well be spared.

Mrs. Hadden Alexander.

THE rumors that Mrs. Stella Hadden Alexander, the pianist, was about to leave New York and make her future home at Rutland, Vt., are partly true. Arthur Bengough Alexander, the husband of the pianist, is one of the men who are having a share in the country's prosperity. Recently, Mr. Alexander was appointed general manager of a mammoth manufacturing establishment up in the Green Mountain State, and while the Alexanders expect to have a home in Rutland, they have also planned to keep in close touch with New York. Mrs. Alexander has nearly a score of recital engagements booked in New York and its vicinity for January and February. She will have a studio here, and reserve Tuesdays as her New York day. A woman of Mrs. Alexander's splendid physique and spirit will not mind the weekly trips. She has some professional pupils who feel that their careers depend much upon the help Mrs. Alexander can give them at this time.

Mr. Alexander was fortunate in securing as a residence for his family in Rutland a handsome and spacious mansion. The owner and his household are to spend several years abroad, and while they are away the Alexanders will be "masters of the manor."

Some of Mrs. Alexander's professional pupils are making fine progress. Miss Stillman and Miss Gerry show in their playing the good results of their studies of the Clavier method at the Clavier Piano School, where Mrs. Alexander is a member of the faculty. Miss Bolanz, of Dallas, Tex., is another gifted pupil on whom Mrs. Alexander has set her hopes. Before coming to New York to study with Mrs. Alexander, Miss Bolanz was a pupil of William White, one of the best teachers in Texas. Miss Grant is another of the talented young women studying here in New York with Mrs. Alexander.

Mrs. Alexander, some of her professional pupils and their young pupils played at a musicale and reception given ten days ago by Mrs. John d'Auby Higgins at her handsome apartment in the Ansonia, Broadway and Seventy-third street. The guests and the hostess had a most enjoyable afternoon. There were several hours of music. Mrs. Alexander opened the program with a Bach number and then followed:

Fantaisie, D minor.....Mozart
Sonata, op. 10, No. 2.....Beethoven
Five Note Melodies.....Miss Gerry
How the Flowers Grow.....Chittenden
Rachael Higgins.

Melodie.....Thomé
Singing and Swinging.....Mrs. Crosby Adams
Florence Paulson.
Bluette.....Schütt
Parchetta.....Nevin
Dorothy Drew.
Heather Rose.....Lange
Genevieve Haines.
Song, Beloved, It Is Morn.....Aylward
Miss Rose.

A la bien aimée.....Schütt
Improvisation.....MacDowell
Love song, Venetian Scenes.....Nevin
Miss Townsend.

Sonata, E minor, op. 7.....Grieg
Miss Stillman.

Chant Sans Paroles.....Tchaikowsky
Moment Musical.....Schubert
Les Hirondelles.....Bachmann
Miss Bolanz.

Andante in F.....Beethoven
Three Preludes.....Chopin
Idyl, A major.....MacDowell
Fabliau.....Raff
Miss Grant.

Songs—
Slumber Boat.....Jessie L. Gaynor
At Parting.....Rogers
Roses in June.....German
Miss Rose.

To a Water Lily.....MacDowell
Miss Stillman.

Air de Ballet.....Chaminade
At Evening.....Schytte
Evening Star (Tannhäuser).....Wagner-Liszt
Nachtstück, F major.....Schumann
Waltz, C sharp minor.....Chopin
Frühlingsrauschen.....Sinding
Miss Gerry.

After Miss Gerry played Sinding's "Frühlings-rauschen," the guests requested Mrs. Alexander to take her place at the piano, and one after another called for "favorite" pieces. This impromptu program continued for nearly an hour, when the enthusiasts permitted Mrs. Alexander to rest her brain and fingers.

As is generally known, Mr. Alexander has a noble bass voice under fine cultivation. The joint recitals with his wife have attracted wide notice. In Europe many business men devote their leisure to one of the arts, and find in it a source of enjoyment and often of profit. Gradually Americans are realizing, as Mr. Alexander has, that recreation hours devoted to the study of music or painting bring abundant returns in the way of happiness and checks.

Mr. and Mrs. Alexander and their son Hadden left for Rutland early Monday morning of this week. After New Year's Mrs. Alexander will resume her "Tuesdays" in New York.

Gilberte, Teacher and Composer.

E STELLE LOUISE WARREN, an advanced pupil of Hallett Gilberte in piano playing, delighted a large audience at Boston on December 15, playing in an artistic and finished manner compositions by Beethoven, Chopin, Mendelssohn, Lisinsky, a group of five pieces by Boston women composers, also three numbers for two pianos.

A feature of the recital was the singing of Allie May Hoitt, a contralto, who sang five of Gilberte's songs—"Singing of You," "Youth," "In Reverie," "Mother's Cradle Song" and "Spanish Serenade." In these songs she was accompanied by the composer.

Max Landow played at his concert at the Singakademie, Berlin, the B major Sonata of Wilh. Berger and three "Episodes" of Paul Geisler.

Miss ANITA RIO, Soprano.

Mrs. KATHERINE NICHOLS, Contralto.

Sig. EMILIO de GOGORZA, Baritone.

Mr. FREDERIC MARTIN, Basso.

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Observations

On
A Remarkable Letter
of
Mme. Adelina Patti.



SOME days ago I saw a beautiful picture of the upright Steinway which was placed in the private car of Mme. Adelina Patti for her tour through this country. During the summer I had an opportunity to meet the diva in Europe, upon which occasion we had some talk about pianos and the number of pianos that are in her castle, some of which were presented to her, and I was probably amply justified in writing to her on the subject, receiving in reply a letter which is printed on the next page—a letter which I look upon as a most remarkable testimonial. Artists of all kinds have given testimonials to all kinds of piano manufacturers, and Steinway & Sons have an abundance of these letters, and I have read a great many of them, studied many of them and analyzed their meaning, and wondered at their construction and the care with which they were devised. Many of these testimonials to Steinway & Sons are of a superlative character, embodying statements to the effect that there are no better, no finer and no greater pianos than the

Steinways, and that the Steinway pianos are the best; but this testimonial of Adelina Patti excels them all and every one hitherto given, for, in the first place, it is a definite statement concluding with an expression that is so comprehensive and sweeping that it abolishes the comparatives as well as the superlatives that are usually applied to testimonials of all kinds.

It will be seen that Madame Patti says that the Steinway is a work of art. That is, of course, generally known, and has

plied to the art as the Steinways apply it in building pianos. Furthermore, Madame Patti says that it is impossible to find purer tone or better singing qualities in any piano. This we also understand. To all of us who know anything about tone, tone quality, purity of tone, resonance of tone, singing quality of tone, all these features of the Steinway construction stand out emphatically and with magnificent accent; and these things have also been stated heretofore about the Steinway.

But it has never heretofore been stated and said with such



Mr. Marc Blumenberg
Musical Courier
New York City.

Dear Sir

In reply to your inquiry of November 9th, I beg to say that the upright Piano-forte placed in my private car "Craig-y-Noa" by Messrs. Steinway & Sons is a work of art. I was both surprised and pleased to see the case so artistically decorated with a painting of our

castle in Wales and also my husband's coat of arms. I believe it would be impossible to find purer tone or better singing qualities in any Piano-forte. Suffice it to say it is a Steinway. I am, dear Sir,
Yours truly
Adelina Patti
Baroness Cederström

November 16th 1903

MR. MARC BLUMENBERG, MUSICAL COURIER, New York City.

Dear Sir—In reply to your inquiry of November 9, I beg to say that the upright pianoforte placed in my private car "Craig-y-Noa" by Messrs. Steinway & Sons is a work of art. I was both surprised and pleased to see the case so artistically decorated with a painting of our castle in Wales, and also my husband's coat of arms. I believe it would be impossible to find purer tone or better singing qualities in any pianoforte. Suffice it to say it is a Steinway. I am, dear sir,

NOVEMBER 16, 1903.

Yours truly,
ADELINA PATTI,
Baroness Cederström.

also been stated heretofore. If the Steinway is not a work of art, we may conclude rationally that there is no art in piano construction. Furthermore, we are justified, no matter if we are piano manufacturers of high grade instruments, in believing, in knowing, in saying that if there is any work of art at all in piano construction, or if piano construction itself is a work of art, it is concentrated, for one, in the Steinway. There is no one who need feel embarrassed in following out, imitating and comprehensively applying whatever can be ap-

authority that, if it is a Steinway, it suffices. It has never yet been stated of any piano that to mention its name merely is sufficient for all to know that it comprises everything that may be said regarding a piano as a work of art, musical or otherwise. Had Madame Patti said nothing more than this one sentence it would have been sufficient. People speak, for instance, of painting, and they say: "Oh! well, what is the use of discussing this matter, it is a Raphael. Why say any more about the picture?" And they discuss a bust or a figure made

by Michael Angelo by saying: "Michael Angelo! why, what more is there to say?" These expressions mean that the phraseology has been exhausted, that language has fulfilled its possibilities, and that explanations are out of the question, and that in their place, in order to give utterance to the highest form of adulation and compliment, an expression is applied, and such an expression, for instance, is this: "Suffice it to say it is a Steinway." When one says, "Suffice it to say it is a Stradivarius," it means that nothing in the way of expla-

instrument, but she also feels that it would be out of date and even superfluous, and therefore she puts in place of an analysis that expression which has become universal by merely exclaiming, with an allegorical shrug of the shoulders, "Suffice it to say it is a Steinway."

What makes the utterance so effective is the fact that it has been repeated millions of times, unconsciously as it were. People have spoken about pianos, made comparisons, and finally ended up by saying: "What more is there to say? It



nation can add to it, and that to enter into any detail or analysis would be superfluous. When one says that it is a Corot, it signifies that there is nothing to be done in the shape of further analysis with regard to landscape criticism. "It is a Corot!" And so it is in the case of this testimonial of Adelina Patti.

She does not go into any analysis. The letter indicates that she would like to do so. Nothing is dearer to her than to enter into some disquisition on the particular merits of the

is a Steinway; that is enough." Which is, in other words, the substitution of a universal expression for criticism, because criticism has become futile and only will constitute a solecism. For this reason I look upon her letter to me as the highest expression of artistic opinion on an article of art which has reached such a position that an analysis is now defeated and there is a world wide consensus to that effect. I am anxious to see a testimonial hereafter that can surpass this in the profundity of its meaning.

BLUMENBERG.

Musical People.

A PROGRAM covering a wide range of instructive and artistic piano literature will be given in a recital evening by Gustave Frese and members of the piano class at Louisville, Ky., December 4. The following took part in the program: Miss Eugenia Hale, Miss Isabel B. Haldeman, Miss Edna Buschemeyer, Miss Leah Wolf, Miss Marie O'Bryan, Miss Ouida Shepardson, Paul Doherty, Miss Elsie Kiefer, Miss Eugenia Hale, Miss Sarah Barrett Rubel, Miss Alma Buford, Mr. and Mrs. Gustave Frese, Miss Margaret Morris, Miss Inez Arnold, Miss Leora B. Brown, Miss Margaret McLeish.

Prof. V. M. Griffin gave a musical recital recently at Chattanooga, Tenn.

A musicale was held recently at the home of Joshua Witham, of Rutledge, Pa.

A song recital was given recently at Poughkeepsie, N. Y., by Miss Leila Livingston Morse.

Miss Janie Webster has become soprano soloist at the First Presbyterian Church, Louisville, Ky.

Miss Camilla Beckler gave a concert at Austin, Tex., December 1. She was assisted by E. Ludwig, G. A. Sievers and a string quintet.

Miss Kate Heir, a pupil of Mrs. F. H. Pike, of Randolph, N. Y., gave an organ recital at her home in Steamburg November 19.

An event of interest was the recital of some of the pupils of Henry A. Ditzel on December 8 at the W. C. A. Auditorium, Dayton, Ohio.

The recital given recently by the Misses Olivia and Mamie Weller and their pupils, in Rhoads' Hall, Pottstown, Pa., was largely attended.

Walter Spry gave a piano recital recently at the Congregational Church, Quincy, Ill., assisted by Miss Sally E. Turner, with Miss Lulu Felt, accompanist.

Reports from Harrington and Addison say that the debut of Miss Grace Tupper, of the Bangor (Me.) Piano School, at recitals in those towns were successes.

A recital was given by Mrs. Schwarz, assisted by Miss Alma Seefeld, Edwin Hirsch and Leander Seefeld, at the First German Lutheran Church, Milwaukee, Wis., December 3.

A large number of invited friends gathered on Monday evening, November 30, in Knoxville, Tenn., to listen to Miss McDonald's pupils' recital. Mrs. Sprinkle assisted Miss McDonald.

The faculty of Augustana Conservatory of Music, of Rock Island, Ill., gave a concert December 4 in the First Lutheran Church, Galesburg. A. D. Bodfors, F. E. Peterson, Edla Lund and Franz Zedeler took part.

A concert was given in the Evangelical Church at Lewisberry, Pa., recently, by W. W. Rhoads and daughter, of Idaville, Adams County. The program consisted of violin solos and duets, organ accompaniments and vocal solos and duets.

Miss Celia Merriam and Miss Lathrop entertained with a musicale recently at Springfield, Mass. Mrs. Grace W. Toennies, soprano, of Montclair, N. J., was assisted by Miss Rebecca W. Holmes, violinist, and Miss Mary A. Regal, accompanist.

A musicale was given at St. Peter's Church, Gallipolis, Ohio, recently by Professor Frost, of Rio Grande, who has promised to give several recitals during the winter. Mrs. E. W. Vanden sang two solos, and the music by the choir was also enjoyed.

Miss Houghtelin's pupils gave the second of a series of musicales recently at her studio, Dayton, Ohio. Russel Weaver, Helen Soward, Flossie Cornell, Joe Sheridan, Miss Houghtelin, Jeanette Schwartz, Jeanette Mathews, Rosecoe Soward, Mildred Kusworm, Mabel Whallon, May

Barr, Lena Stichtler, Charlotte Hamilton, Christina Kerr and Gertrude Shultz took part.

Mrs. Carl Miller had a musicale at her home, December 2, given by some of Mrs. Evans' pupils, including Miss H. Miller, Miss Beltzhoover, the Misses Newsam, Miss Suffran and Miss Miller.

The second musicale in the series conducted by Miss Fannie Cliff Berry and Miss Evangeline Larry was given December 1 at No. 14 Taber avenue, Providence, R. I. The assisting vocalist was Gustav Saacke.

Miss Nellie C. Davis, of Terre Haute, Ind., gave a very successful recital at Linton, Ind., recently; where she had gone from Chicago to open a studio. Miss Davis was assisted by Mrs. Harry Redmond, violinist, and Miss Ethel Hogue, of Vincennes, soprano.

Signor Enrico Campobello, vocal instructor at the Conservatory, Alton, Ill., has been appointed musical director of the Burns Cottage Association for the concert which the association will give December 21.

Miss Keener, Mrs. Wright, Miss Jackson, Miss Couch, Mabel Trent, Caroline Smith, Mary Turpin, Bertha Owen, Effie Linn, Lulu Orr, Maud Couch and Blanche Taylor gave a recital at Danville, Ill., recently.

A large and appreciative audience attended the recital given by the pupils of Miss Maud Miller at the Elm Street Church, South Portland, Me., December 4. The class was assisted by Miss Mabel Gilman and Miss Annie Stone, vocalists, and Miss Bessie Shorey, reader.

Prof. M. L. Price changed the date of his recital from the evening of December 9 to the evening of December 11, when it was given at the Academy of Music, Sterling, Ill. Mr. Price was assisted by Miss Ella Richards, Mrs. Goodsell, Horace Diller and Reginald Martin. Miss Clara Cochran accompanist.

The Rev. and Mrs. Alexander F. Irvine entertained a party of friends at their home, New Haven, Conn., recently. A program was given by Miss Belle Manross Sigourney, violinist; Miss Ethel Leigh, soprano; Miss Stella Tryon, pianist, and Miss Anita Trueman, who read from her own writings.

A musicale was given at the First Baptist Church, Harrisburg, Pa., December 3. The program rendered was by Miss Bertha Kingsbury, Mr. and Mrs. F. K. Binnix, Mrs. I. W. Bagley, H. Hassler, Miss Ruth Landis, Miss Walker, Miss Groff, Mrs. Bowman, Miss Grace Harper, Mrs. J. Thompson and Miss Carrie Bohner.

At Galveston, Tex., November 30, a concert was given by Miss Claudia Whitman, Professor Blood, Miss Anthony, Dr. J. J. Terrill, Hugo Hanschke, Miss M. Tidd, Miss C. Whitman, Mrs. J. E. Cox, Ellis Collins, Miss Hinda Gaines, M. Isaacs Blood, A. Janke, Roy Johnson, Messrs. Smith, Sykes, Johnson Teague and Merrow and Miss L. Gremptzyski.

Dr. and Mrs. E. W. Wahl had an impromptu musicale at their residence, Tampico, Ill., recently. Those present were: Messrs. and Mesdames J. R. Howlett, DeWitt West, H. S. Pitney, F. A. Brewer, C. F. Gifford, T. A. Curnow, George Isherwood, Mrs. Ina Hellier, Misses Maggie Eturm, Clara Brewer, Ethel Firman, Ethel Howlett, Ralph Wylie, Leroy McMillen and Henry Brill.

December 1 at the residence of A. W. Newson, 222 Union street, Memphis, Tenn., the ladies of the Central Methodist Church gave a musicale, the program being arranged by Rowland D. Williams. Mesdames McCoy and Lee were accompanists, and the soloists were J. E. Richardson, Rowland D. Williams, Miss Mary Hadden Boyd, Miss Mary Mhoon, John J. Bergen, Miss Emma K. Adams, Mrs. Marie Greenwood Gulberson.

A luncheon and musical was given recently by Mrs. J. V. R. Lyman at her home, Eau Claire, Wis., in honor of Miss McPheeters, of Milwaukee, and Mrs. Francis, of Chicago. Covers were laid for twelve ladies. Souvenirs of miniature musical instruments were presented, and each guest given a title of a song was asked to draw a picture to illustrate the same. The drawings were gathered up,

and prizes offered for best reading of the same. The winner was Miss Hanscom, of Chicago.

A concert, under the management of L. Phillips Shawe and Stanton E. Smith, was given in Irons Hall, Olneyville, R. I., December 8. The artists were as follows: Miss Laura E. Shawe, soprano; Miss Evangeline Larry, violinist; Miss Eleanor B. Sproat and I. Leonard Grove, pianists; J. Noble Shawe, tenor; Loyal Phillips Shawe, baritone, and Stanton E. Smith, reader.

Mr. Simms, of Omaha, Neb., has added a pleasant feature to his Sunday afternoon services by having his pupils contribute organ solos. Miss Maude Mueller, organist of Hanscom Park Methodist Episcopal Church; Mrs. Guy Shephard, organist of St. Paul's, Council Bluffs, and Miss Lillian Norene, organist of the First Congregational Church, Council Bluffs, have played recently.

The ninety-seventh reception and musicale tendered by Edward Everett Adams to his pupils occurred December in his suite at Odd Fellows Temple, Middlesex street, Lowell, Mass. The program was one that appealed to the lovers of classical music. The participants in the program were Miss Ella Chase, pianist; Henry Hardy, baritone, and Edward E. Adams, accompanist.

A pupils' recital was given December 5 by music pupils of Miss Frances Leavens at her home in South Rose street, Kalamazoo, Mich. The following young people took part in the program: Andrew Leak, Ethel Kendall, Harold Pomeroy, Alice Swayze, Elizabeth Hisben, Gracie Klimp, Ruth Desenberg, Edith Wyckel, Lila van Eck, Bernice Aldrich, Miss Winterburn and Miss Nellie Williams.

At the home of Miss S. S. Torrey, Florence street, Andover, Mass., a piano recital was recently given by thirteen of her pupils, assisted by Miss Myra Wilson, violinist. The playing of all gave much pleasure and showed the careful work of both teacher and pupils. Selections were rendered from Carl Reinecke, Mrs. Orth, Enckhausen, Low, Beethoven, Schumann, Mendelssohn, Grieg, Chopin, Mozart and others.

The pupils of Walter de Prefontaine gave a musicale December 1 in Vocal Institute, at DeKalb and Marshall streets, Norristown, Pa. Miss Hattie M. Clarke, solo contralto, of First Presbyterian Church, rendered several selections. Others who took part were the Misses Lois Roberts, Mabel Schrack, Bella Solomon, Edna Kriebel, Lillian Vail, Caroline Famous, Rebecca Heinsbach, May Kratz, Blanche E. Faust.

Mrs. John Millen, of Duluth, Minn., formerly Luella J. Fiske, and well known in Michigan musical circles as a thoroughly equipped pianist, was a visitor at the Detroit Conservatory of Music last week, where she was graduated in 1898 with highest honors. Mrs. Millen is prominently identified with the musical interests of Duluth and the Federation of Musical Clubs in Minnesota, and her playing has become a feature in that locality.

A large audience assembled recently at the residence of Mrs. Clayton W. Finch, Port Chester, N. Y., to enjoy a musicale given for the benefit of the Baptist Church. Mrs. B. J. Banks, directress of the Baptist Church Choir; Mrs. Edgar L. Marston, Miss Adelaide Sands, Paul Savage, Henry P. Cole, of Cleveland, Ohio, and Miss Reba Cornett were the vocalists. The pianist was Clarence Reynolds, organist of the Reformed Church on Thirty-fourth street and Eighth avenue, New York.

December 3, Professor Thompson, of Lombard College, gave the first lecture recital in the gymnasium, Galesburg, Ill., on the subject of "The Madrigal and the Early Development of Italian Music," assisted by Mrs. Thompson and a choir of students. The program, an interesting one, follows: Madrigal, "Matona, Lovely Maiden" (Orlando di Lasso); madrigal, "Shepherd's Pipes" (Luca Marenzio); madrigal, "Now Is the Month of Maying" (Thomas Morley); madrigal, "In These Delightful Pleasant Groves," from "The Libertine" (Henry Purcell); song, "O Chi Mortali" (Giulio Caccini); illustration from oratorio of "Jonah" (Carissimi); song, "Vittorio, mio caro" (Caris-



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simi); song, "Le Violette" (A. Scarlatti); song, "Ah! rendimi" "Mittrane" (F. Rossi); song, "Caro mio ben" (Giordano); song, "Ah con lui," "Saffo" (Pacini); song, "Come t'adoro," from "Beatrice di Tenda" (Bellini); duet, "Quis est homo," from "Stabat Mater" (Rossini).

Miss Besse M. Cummins, one of the youngest of Kansas City's pianists, and the composer of "The Fraternity Bell" march, gave her first public recital December 3 in the First Presbyterian Church, in Kansas City, Kan., assisted by Miss Maud Russell, mezzo soprano; Miss Margaret Fiwler, violinist, and Miss Louise McGrew, accompanist.

Of the large class of piano and organ students who have been and are at present studying with Prof. H. F. Faber, organist of the First Lutheran Church, of Altoona, Pa., four are teachers in seminaries, twelve are assistant teachers in parochial schools, thirty-eight are professional church organists and seventeen churches in Altoona employ organists who have studied, or are still continuing their studies with Professor Faber.

Thanksgiving evening Mr. and Mrs. W. B. Murray entertained at Peoria, Ill., for Miss Campbell, of Burlington, Ia., and some twenty or thirty musical people of the city were asked. Miss Campbell played several times. Miss Emma Housh Dandy sang several songs, and Miss Claudia Elyda Barkhalter gave several numbers. The musical evenings or afternoons which Mr. and Mrs. Murray so frequently arrange are more than usually enjoyable, most informal and wholly with that congeniality of spirit so keenly appreciated by the musician.

Members of the Palestrina Choir, of Harrisburg, Pa., are Mrs. John Bailey, Mrs. Binnix, Mrs. Ickes, Miss Helmerman, Miss Hiller, Miss Ossman, Miss Wilbar, Miss Fox, Miss Keefer, Miss Reel, Mrs. Bumbaugh, Mrs. Burton, Mrs. Altmaier, Mrs. Odell, Mrs. Underwood, Miss Chayne, Miss Konklung, Miss Worley, Miss MacDowell, Miss Black, Messrs. Bausher, Darby, Lewis, Martz, L. R. Moffitt, Odell, St. Clair, Shaffner, Brownell, Fackler, Foerster, Kautz, H. A. Kelker, Jr., McCabe, Platt, Reel, Rupp, Yoder and Dr. J. J. Moffitt.

There is to be a series of musicales in the Peoria (Ill.) Conservatory of Music to be given by the pupils of the school each Monday evening. The first one was given November 30. In addition to the musical and elocution numbers three comediettas were given under the direction of Miss Orpha Ide Kendall. The first program was given by the Conservatory Trio, Clara Harding, Mrs. H. A. Suttle, Ilma Hunter, Clara Pardee, Cordelia S. Green, Miss Swords, Miss Sweeney, Miss Flessner, Miss Thomas, Miss Wiltz and Miss Turner, Fred and Lewis Brown.

At a Japanese tea given recently in Southington, Conn., the following program was rendered: Piano duet, overture from "Mikado," Misses Clark and Bushnell; "Talk on Japanese Customs," Mr. Pease; contralto solo, "Yama San," Mrs. S. H. McKenzie; song, "Three Little Maids from School," Misses Clark, Carver and Clayton; recita-

tion, May Ludecke; contralto solo, "Japanese Love Song," Mrs. McKenzie; fan drill, sixteen young ladies. The entertainment was the first of a series to be held during the winter.

The following were present at a musical given by Harry Musser on Thanksgiving Eve, at his residence, Camp Hill, Pa.: Mr. and Mrs. Musser, Mr. and Mrs. Charlie Bowman, Mrs. George Miller, Misses Lizzie Wolf, Hattie Wolf, Annie Cares, Myrtle Eichelberger, Mary Wilson, Enola Miller, Mabel Bretz, Annie Herr, George Musser, Otis Eicherberger, Raymond Renecker, all of that place; Miss Annie Wilson, Miss Jennie Wilson, William Wilson, Charlie Brinton, of Harrisburg; Miss Mabel Drawbaugh, Miss Myrtle Drawbaugh, Miss Edna Drawbaugh, Jacob Stoffer, Jacob Spangler, of Eberly's Mills; Miss Bessie Lloyd, Miss Annie Sipe, of New Cumberland; Maurice Rightstown and Coover Miller, of Mechanicsburg.

Miss Katie Kline, of Myerstown, held a recital with her pupils at the home of Mrs. Kate Brossman, South Lancaster street, Mt. Etna, Pa. The following were present: Mrs. W. C. Kline, Mrs. Susan Schell and daughter, Mrs. Becker, Mrs. Morris Batdorff, Mrs. A. Beshore, Miss Irene Kline, Esther Shell, Ivan Kline, all of Myerstown; Miss Kate Klopp, Annville; Miss Mabel Bricker, Stouchsburg; Mrs. Kate Brossman, Mrs. John D. Klopp, Mrs. C. P. Klopp, Mrs. Isaac Katterman, Mrs. Ensminger, Mrs. Chas. Brown, Mrs. Sam. Dieffenbach, Misses Mary Schlasman, Gertrude Katterman, Mabel Ensminger, Margaret Bahney and Job Klopp, all of town. The program was given by Miss Dieffenbach, Miss Kline, Miss Bertha Klopp, Miss Esther Schell, Miss Emma Klopp, Miss Sallie Schell, Ivan Kline, Estella Brossman, Mrs. Becker, Henry Ensminger, Miss Ella D. Dieffenbach, Miss Susie Schell, Miss Irene Kline.

MRS. RHODES' LECTURES ON "PARSIFAL."

SOME moralists aver that there are too many lectures on "Parsifal," but their criticisms cannot justly be applied to Mrs. Helen Rhodes. Mrs. Rhodes is a professional lecturer, and for years has made Wagner and his music dramas her specialty. Moreover, the lady has the presence, voice and charm that some of her imitators of both sexes sorely lack. She is a gentlewoman to her finger tips.

Mrs. Rhodes has studied her subject thoroughly and yet her presentations are never dull or hint at weary hours over books written by men who could think. Some of the "Parsifal" lectures of the moment cannot conceal their want of originality any more than they can hide certain physical and moral defects. Physiognomy is an interesting and useful science, for by its laws the adept discovers traits in a public speaker that would make a sensation if openly revealed. Hypocrisy! how many humbugs are received in this name?

And, now to Mrs. Rhodes' lectures last week. Thursday and Friday afternoons, at the handsome New Lyceum Theatre, large audiences beheld a beautiful woman of the

refined brunette type, simply and becomingly attired in white satin. Her manner gracious, and her speaking voice soft and melodious, carried conviction at the introduction of the lecturer. The fair lecturer did not weary her hearers by tedious argument on the "Parsifal" traditions. All who heard her will understand the story of the opera without looking at libretto again. Mrs. Rhodes also omitted the stupid prattle about the motifs in the music. Her outline of both the story and the music was concise and original. The lectures were illustrated with many very beautiful reproductions of scenes from the opera, the festspielhaus at Bayreuth, Mrs. Wagner, Siegfried Wagner and the residence and grave of the great composer. The musical illustrations by Adolf Glose at the piano, and the choir of boys from Calvary Protestant Episcopal Church, under the direction of Lacey Baker, added to the impressiveness on both days. The musical numbers were given behind the curtain, thus enhancing the artistic effects. Mr. Glose merits individual tribute for his very musical performances at the piano.

Mrs. Rhodes appeared under the management of Daniel Frohman. She has many engagements in other cities. Besides her public appearances she will deliver the lectures before private clubs and societies.

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ONE of the most helpful and interesting features of the correspondence music lessons sent to his thousands of students by Tali Esen Morgan is the "preface" to each lesson. Lesson 6, for example, has the following little talk to the pupil:

Success in anything and everything depends very largely on the makeup of the person. To some there is no such word as "fail," while to others everything they undertake seems a failure.

While it is true that all are born with certain tendencies—either good or bad—yet man is the mold and maker of his destiny. We are free will agents, and we have been given a mind to think, conscience to rule and a will to execute; but if we are so weak as to permit ourselves to follow our so called natural inclinations, failure in everything we undertake is certain.

It stands to reason that when a person enrolls as a member of this school there is a desire to learn music. No one would think of spending time and money expecting to make a failure. But some do make a failure of it, for the simple reason that they have no plan or method in conducting their studies. They let the lesson go over until "tomorrow," and "tomorrow" is forever one day away.

The successful student, then, is one who first says "I am going to win." Difficulties may come, but obstruction and opposition are the very things that test the makeup of the person. He never uses the excuse "Under the circumstances," &c., for the reason that he never stays very long "under" the circumstances, but gets on top.

These lessons are milestones on the road to success. Every lesson studied and sent in for examination and correction is one mile nearer the goal. The successful student does not get discouraged because a lesson comes back all marked up with errors. With more determination than ever he resolves to press forward, and these error marks only serve as a stimulant to greater service.

A little study each day. A frequent review of past lessons. A free use of the pen or pencil in writing notes. Not worrying about the lessons that are yet to come, but mastering those already in hand. Getting one lesson ready before the next one comes in. A strong purpose of going through and a firm faith in the ultimate victory. There you have the successful student. We hope very much you are built that way.

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PABLO CASALS.

PABLO CASALS, the Spanish 'cellist, will arrive in the United States early in the new year and will make his appearance in New York with the Symphony Orchestra, conducted by Samuel Franko, on the evening of January 12. The 'cellist will on that occasion perform the Haydn Concerto.

A brilliant European critic, after hearing Casals, wrote: "A virtuoso who is merely a virtuoso offers but a relative interest to a really artistic audience. Pablo Casals, whose technique and virtuosity are admirable, is, moreover, a marvelous and splendid musician."

"His wonderful mastery is simply, with him, the means of expression, and his prodigious mechanism scarcely appears; it is entirely submitted to the master's thought and it reveals with astonishing splendor the beauty of his soul and the height of his ideal."

"Casals is a learned and profound musician. The composer who is in him, hiding himself with too much modesty, is one of the best of the young school. His compositions are full of spirit and imagination, of a charming and most pure poetry, of a careful and refined shape, of a strong and logical construction. Their scoring is a marvel of richness and color. His poem 'La Vision de Frère Martin' is one of the finest and most ample symphonic compositions ever heard. His popular chorus, highly reputed in Spain, is admirable as to movement, simplicity and feeling."

"Pablo Casals is an orchestra leader of an astonishing authority, suppleness and power. He will some day be one among the first, and already when, being twelve years old, he conducted a Mass of his composition at the Royal Chapel of Spain, and later on an opera, one could have foretold his future prospects would be most glorious."

"Casals may, moreover, be considered as a most admirable virtuoso. Of all the virtuosi I have heard, he is the only one who makes you understand the difference between sharps and flats, and this means a real revolution in violoncello fingering."

Mr. Casals is only twenty-six years old. He made one tour of the United States and Canada with Emma Nevada, and in all of the large cities won laurels on his own account. He has a marvelous repertory, considering that the literature for the 'cello is not as prolific as that written for the violin or piano. Nevertheless, the artist of temperament and skill succeeds in making the 'cello beloved among the music lovers of the world. The tones of the 'cello are compared to some of the loveliest sounds in nature, including the human voice at its best. Thus, a new 'cellist is awaited with eager interest. Mr. Casals has achieved triumph after triumph in Europe, and particularly the year about to close has been filled with the honors that in a measure repay the studious artist for his years of study and waiting. Mr. Casals is a performer who has arrived, as the French so elegantly put it. Mr. Casals will be heard in recitals, as well as at the larger concerts.

Some of his more recent press notices follow:

IN SWITZERLAND.

*** The great success was undoubtedly Mr. Casals', his noble and sublime playing, his pure and elegant phrasing, his rigorous mechanical dexterity having called forth most enthusiastic applause. —La Suisse Libérale, Neuchâtel, November 8, 1903.

Between one of Handel's sonatas and a fragment of J. S. Bach, the incomparable violoncellist introduced a series of pieces which equally displayed his astounding virtuosity and his extraordinary musical talent.

Mr. Casals plays with a seductive animation and draws from his

instrument sounds of singular beauty.—The Tribune de Lausanne, November 10, 1903.

*** The greater part of the triumph of the evening was undoubtedly carried off by Mr. Casals. To affirm that this violoncellist is a rare and strong artist is to descend to the commonplace.

But is not commonplaceness, in spite of its reputation, the morrow of truth? Mr. Casals draws from the instrument sounds of really extraordinary power and majesty. The attack is bold, the style moving and the technic of poetry.—La Revue Lausanne, November 10, 1903.

*** Needless to say the violoncellist Pablo Casals, one of the most prodigious artists of this time, was received with open arms. Of an unrivaled technic, gifted with an enthusiastic temperament, Casals appears to be endowed with all the qualities that a virtuoso could dream of.

The interpretations of the concerto and of one of Haydn's sonatas were simply marvelous. The enraptured public clamored for an encore, but in vain, for Pablo Casals, conscientious artist that he is, probably not having another piece of Haydn's at disposition, was not willing to give a piece by another composer.—The Tribune de Genève, November 15-16, 1903.

The hero of the concert is Pablo Casals, known as one of the first of living violoncellists. Praise of him is needless. Being a very conscientious artist, he puts all his care in the interpretation of the piece and possesses an exquisite tone.—Le Radical Genève, November 19, 1903.

Pablo Casals, the Spanish violoncellist, who had such remarkable artistic success last year, had a genuine triumph, which he undoubtedly deserved as a virtuoso of the first order and, above all, an accomplished musician. The "concerto" for violoncello was interpreted with an incomparable "maestria."

Pablo Casals is certainly one of the first rank, if not the first living violoncellist. The "sonata" in three movements equally enraptured the public, who enthusiastically recalled the talented artist four or five times.—La Suisse, Geneva, November 12, 1903.

Up to the present day Klengel has been considered the king of the violoncello, but he no longer reigns alone, now that Pablo Casals has appeared. Since the first appearance of this marvelous artist at Geneva last year we have already mentioned all the deep emotions which one experiences under the influence of his astonishingly vibrating and expressive playing. A playing whose accents charm and move us, and the virtuosity of which borders on the prodigious.

Pablo Casals played the concerto and sonata of the master (Haydn) exquisitely, and never before were these beautiful pieces interpreted in a more remarkable manner. He was greeted with repeated applause. But we shall have a further opportunity of discussing him and in detail when we report his second concert.—The Journal de Genève, November 14, 1903.

*** As to Mr. Casals, he is, as rightly said a musical reporter, to be included in the category of "phénomène." The violoncello in his hands is no longer an instrument; it is a strong voice infinitely flexible and expressive, something human which seizes us and vibrates the deepest chords of our being. The prodigious execution of Mr. Casals seems to have no other object than to efface itself; so much does the mechanical part of the execution disappear behind the music itself, so ideal and immaterial does the latter become.—The Journal des Etrangers, Vevey, November 14, 1903.

The marvelous violoncellist who triumphed last year with Harold Bauer has returned to us more brilliant than ever. He gave an exquisitely modulated interpretation of Handel's sonata in sol mineur and the splendid Variations Symphoniques of Beethoven, in which he put forth all the resources of his talent. It was in our opinion the most beautiful moment of the concert. One of Jean Hure's airs, the pretty "Chanson sans Paroles" of Tchaikowsky and a Spanish Dance from Popper gave him the opportunity of displaying in diverse aspects his living, artistic personality. One never speaks of Casals' execution. He has so completely bent it to his will that it becomes effaced and there is left an immaterial voice, nearly human in its endless modulations.—Feuille d'Avis de Vevey, November 11, 1903.

Pablo Casals is a great artist. He is absolute master of his instrument, so beautiful and so difficult. His violoncello sings melodiously with an admirable sweetness and expression. You sometimes think you hear a violin. And what bowing, what speed, what

sureness and precision! Everything is perfect in his play. It might be said of this artist that he is the "Sarasate of the violoncello." The beautiful Concerto of Schumann, played by him with a high degree of perfection, as well as the magnificent composition "Kol Nidrei," by Max Bruch, gave us extreme pleasure. Casals was enthusiastically and warmly applauded.—Extract from Feuille d'Avis de Montreux, November 14, 1903.

Mr. Casals proved himself the profound artist and admirable musician which we already knew him to be. He is not only a virtuoso but a musician to the very soul. It was a real artistic treat to hear him in the Schumann Concerto.—Journal et Liste des Etrangers, Montreux, November 14, 1903.

THE VIRGIL PIANO SCHOOL.

SATURDAY afternoon at the Carnegie Lyceum, pupils of the Virgil Piano School, Mrs. A. M. Virgil, and Miss Florence Traub, one of Mrs. Virgil's talented assistants, gave a very instructive recital. The boxes and auditorium were crowded, and the Christmas decorations imparted the festive touches appropriate to the season. Besides the concert grand piano on the stage, there were four of the Tekniklaviers, or practice instruments, which are rapidly making fame and fortune for the inventor. Mrs. Virgil's little talk must have impressed many of the mothers and fathers present. Her outline of what musical instruction ought to be was full of the wisdom that convinces. The illustrations on the "Teks," by four of the little pupils, were remarkable, for they showed the skill unexpected in children.

The playing of the gifted little Hans Barth Bergman afforded keen enjoyment to the most exacting critic, for the boy plays musically, as well as technically, correct. Miss Traub's performances were brilliant. The order of her first group of pieces was changed. She played first the Wagner-Liszt "Spinning Song," then the Chopin Etudes, next the Henselt Study and last the one by MacDowell.

The program follows:

Sonata, op. 27, No. 1.....	Beethoven
Master Hans Barth Bergman.	
Folksong.....	Grieg
By the Brookside.....	Thorne
Ernestine Melber.	
Gathering Wild Flowers.....	Sartorio
The Hunter's Horn.....	Lynes
Walter Abrahams.	
Fantasia.....	Mozart
Impromptu.....	Lack
Adele Kata.	
Prelude and Fugue.....	Bach
Rustle of Spring.....	Sinding
Jennie Quinn.	
Berceuse.....	De Lille
Polonaise.....	Lack
Caprice.....	Moszkowski
Isabel Tracy.	
Remarks.	
Mrs. A. M. Virgil.	
Technical work, Virgil method. Illustrating on four "Teks" touch, independence, strength and velocity in trills, scales, chords and arpeggios.	
Adele Kata, Jennie Quinn, Isabel Tracy, Hans Barth Bergman.	
If I Were a Bird.....	Henselt
Spinning Song.....	Wagner-Liszt
Etude No. 21 (The Butterfly).....	Chopin
Revolutionary Etude.....	Chopin
Concert Etude.....	MacDowell
Miss Florence Traub.	
Arabesque.....	Chaminade
The Nightingale.....	Liszt
Chromatic Valse.....	Godard
Hans Barth Bergman.	
Barcarolle.....	Grotsky
Tenth Rhapsodie.....	Liszt
Miss Florence Traub.	



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ATLANTA.

ATLANTA, Ga., December 18, 1903.

AS Christmas approaches the air seems to be permeated with "tidings of great joy," and when the little folks of Miss Theodora Morgan's violin class played those most beautiful of German Christmas carols which have been arranged for orchestra by L. Kron I think I never heard anything so pure and affecting. Before it was played Miss Morgan told of how these carols were sung by the German children on Christmas eve or sometimes just before the presents were distributed from the tree, and one could fairly see the innocent faces upturned as their sweet voices sang these beautiful melodies.

The little six year old concertmaster stood upon a box, and right well did he fill his position.

Each year Miss Morgan, who is of the famous Morgan family of musicians, gives these Christmas concerts. This year they occurred at the Woman's Club Rooms on the dates of December 12 and 14, Miss Addie B. Hook sharing the honors with her. All of her pupils draw a very firm bow; there is never heard any of the scratching which is usually observed in beginners. Their tone is good and their interpretation, but to those whose intonation is so bad that they are not aware when they are off the key it is a hopeless case for any teacher and almost a punishment for the child whose dotting parents have hopes of a young Paganini. Although the oldest child in the orchestra was only about twelve, on down to six years, there was an unusual accuracy of pitch, and the shading was delightful. Those taking part in the two programs were: Laurie and Philip Greene, Inez Foster, Henry Elliott, Flora May Bridewell, Reid Weddell, Herbert Hoey (the class baby of 1903-4), Bertha Durand, James Davenport-Boulogny, Henry Peeples, Edward M. Brown and the Misses Katherine Newton, Blanche Carson, Bettie Mitchell, May McClane, Annie Thomas, Jennie Merrill, Bertha Curtis and Clarence Blosser, who assisted with a cornet solo. The advanced orchestra played at the second concert.

Miss Addie Hook recently had a very flattering offer from a concert company to go as their pianist, but has decided to remain here.

A worthy undertaking has been started by the young people of the North Side, which has resulted in the formation of a North Side Glee Club, with the following officers installed: Dan Bowie, president; Henry White, vice president; Leonard Chappell, secretary; Wightman Duke, corresponding secretary, and Claude Reed, treasurer.

The Woman's Boston Symphony Orchestra gave a concert here on the night of December 17 at the Baptist Tabernacle. The soloists were Misses Nettie and Ida Reiter, Addie E. Moore and Mabel Beamon McKee; the director, Frank W. McKee.

On last Monday night the following musicians were heard: Mrs. Kurt Mueller, Mrs. Mary O'Brien, Miss Grace Lee Brown, vocalists; Harry Hasson, baritone; Dr. Lewis Browne, organist; C. Edward Buchanan, violinist;

Prof. Kurt Mueller, pianist, and Oscar Pappenheimer, 'cellist.

The pupils of Miss Helen Bellingrath gave a recital this week.

A very high order of ensemble recitals are being given by G. W. Pringnitz, violinist, and Kurt Mueller, pianist. The first occurred on November 5, and was devoted to modern composers. The ones selected for this recital were Johannes Brahms (1833-1897), Antonin Dvorák (1841), Franz Liszt (1811-1886), and Joachim Raff (1822-1882). At this one Miss Grace Lee Brown, soprano, was the soloist.

The second recital, devoted to Beethoven, was given on the night of December 17, with the assistance of Miss Grace Lee Brown, pianist, and A. Pauli, 'cellist. The works given were three, Concerto, E flat major, op. 73, for piano with orchestral accompaniment; Concerto, op. 61, for violin, with orchestral accompaniment, and the Trio, B flat major, op. 97, for piano, violin and violoncello.

The remaining three recitals will be devoted to Slavonic composers, living composers and Brahms, respectively.

The Atlanta Boys' Symphony Orchestra will give a concert at the Jewish synagogue on next Sunday afternoon for the benefit of the synagogue. The boys' ages range from seven years to fifteen, but nevertheless they will undertake a classic program. They are under the direction of Mr. Silverman.

The Ariel Ladies' Quartet was greeted by a good audience at the Baptist Tabernacle on last Saturday night.

The Klindworth Conservatory of Music has recently given two very successful pupils' recitals, one last week and the second one on Tuesday night of this week. Some very good work was shown and some very talented pupils heard. Those who took part at the recital on the night of December 15 were little Hans Mueller, Misses Yedda Spiro, Marietta Cefalu, Annie May Ison, Marie Pappenheimer, Laurie Greene, Clara Millen, Mattie Jones, Fannie Lowe, Doratha Froimashon, Marilu Peavy, Mary Lou Smith, Frankie King, Helen Muse and R. Conway and Herbert Dittler.

Mrs. Emma Terry Pollard, a Southern lyric soprano, is filling concert engagements in South Georgia and Florida and is meeting with much success. A program of one of these concerts was recently received from Valdosta, where she appeared for the benefit of the Daughters of the Confederacy.

J. P. O'Donnelly, organist, assisted by Mrs. Lillian Clark Todd, soprano; Miss Sydney Lane, contralto; Solon Druckenmiller, tenor, and John Scott, bass, will give a concert at Barnesville on the night of December 18.

Tonight at the Jewish Temple the Feast of the Maccabees will be celebrated by fine music, and part of Handel's "Judas Maccabaeus" will be heard. An elaborate program has been arranged by the organist, J. Fowler Richardson, with an augmented choir and these well known soloists:

Miss Grace Lee Brown, Mrs. W. L. Wilson, sopranos; Mrs. O'Brien, contralto, and J. W. Marshbank and Frank Pearson.

Obituary.

Morris Cottlow.

MORRIS COTTLOW, father of the pianist Augusta Cottlow, died Friday of last week at his home, 359 East Fiftieth street. Mr. Cottlow was born in Germany sixty years ago. He came to this country in childhood. For a time the Cottlows lived in New York. In 1858 they removed to Shelbyville, Ill. After a residence of forty years in Illinois, Mr. Cottlow returned to New York with his family, and since then this city has been their permanent home. Morris Cottlow married Miss Selina Oldenburg, of New York, in 1870. Besides the widow and daughter, Mr. Cottlow leaves a son, Dr. B. A. Cottlow, of Chicago. The funeral service was held Sunday morning at the home of Mrs. Cottlow. The interment was private.

Mrs. Emma J. Utter.

Mrs. Emma J. Utter died at her home in Plainfield, N. J., Monday, December 14, aged seventy-eight. She was the first music teacher appointed for the Plainfield public schools, and at one time sang in church choirs in New York and other cities. Mrs. Utter was the widow of Dr. Albert Utter.

Joseph Oscar Harrison.

Joseph Oscar Baldwin Harrison, an old organist, died Tuesday, December 15, at his home in Orange, N. J. He was seventy years old and had played the organ in churches for fifty years. Mr. Harrison is survived by a widow, a son, a daughter and his aged mother, who is in her eighty-ninth year.

Edmond Masson Frete.

Edmond Masson Frete, the manager of the French Opera House at New Orleans, died in Paris, Wednesday, December 16.

The Iowa State Elsteddfod.

TALI ESEN MORGAN, of New York, is to be one of the two adjudicators at the State Musical Festival of the Welsh people of Iowa, to be held at Des Moines on New Year's Day. This Elsteddfod will be the largest ever held in the State, and there will be a host of competitors for the prizes on choral, quartet, solo and instrumental numbers.

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Musical Clubs.

NOVEMBER 30 the second meeting of the music department in the Women's Club took place at the home of Mrs. W. I. Slemmons on Knoxville avenue, Peoria, Ill. The composers studied were Moszkowski and Scharwenka, both belonging to the modern school of music in Germany. A paper, "Lives of Moszkowski and Scharwenka," by Mrs. Charles Burdick; Melodies, Moszkowski, Mrs. Jacques Bloom; "Answer," Robyn, Mrs. William Wittick; "Erzählungen aus Klavier," Scharwenka, Mrs. Henry Velde; "Italy" (from "Foreign Parts"), Moszkowski, Mrs. Seymour and Mrs. Slemmons; paper, "The Leading Organists of the Day," Mrs. Loughridge; two compositions by Buck, Mrs. William Wookey, and overture to "Stradella," arranged by Dudley Buck, Mrs. Jacquin, comprised the program.

The Los Angeles (Cal.) Choral Society, of 140 voices, under the direction of Julius Albert Jahn, sang Gade's "Spring Message" and Massenet's "Eve" recently.

The Musicales was recently entertained by Mrs. Kiah C. Mott, Wilkesbarre, Pa. An interesting program was well rendered. Mrs. Albert Shaver will entertain in December.

The Lorane (Pa.) Choral Society held a musicale in the chapel early in December. Mr. Moyer, the instructor, took his class from Reading to render music in connection with this class.

The third recital of the Zenobia Musical and Dramatic Club was given at Toledo, Ohio, on Tuesday evening, December 1. John M. Cushing, Bertram Schwahn, Mr. Parre, Philip K. Schmidt and Miss Stella A. Dorland were the soloists.

The principal musical event of the week of December 30 at Rockford, Ill., was the regular Mendelssohn Club concert when the club chorus made its first appearance. The chorus number of most interest was the song of the Norns, by Hoffmann.

The Euterpean Ladies' Chorus, under the direction of Mrs. Cassell, appeared recently at Columbus, Ohio. The soloists were Mrs. Humphrys, Miss Anna Fornof, Leavitt Mix and Mr. Lynas, violinist, and readings by Miss Lida Mae Gregory, of Covington, Ky.

One of the recent musical events in Bloomington, Ill., was the singing there of a male quartet composed of members from the Orpheus Club, of Peoria. Henry F. Velde, Howard Kellogg, Charles S. Burdick and Ed. U. Henry were the gentlemen who made up the quartet.

As a result of the interest which has developed in the opera "Girofle-Girofla," presented by local talent in Quincy, Ill., December 11, it is more than probable that a Quincy organization, headed by Cyrus A. Dadsell, will be formed for the purpose of producing new and modern operas.

The choral section of the Germania Club held a meeting recently at Jacksonville, Fla. They are preparing for a public entertainment, which it is expected will be given sometime during the holidays. They were recently invited to sing at a choral union in Atlanta, but as the society is new they did not participate.

The regular meeting of the Women's Musical Club was held December 9 at Columbus, Ohio. Miss Emily McCallip, piano; Mrs. J. M. Bowman, soprano; Mrs. John F. Pletsch, soprano, and the string quartet consisting of Franc Ziegler, Miss Maud Cockins, Mrs. Christian C. Born and Miss Clara Hertenstein furnished the program.

At the Philharmonic concert on Tuesday night, December 15, at Liederkrantz Hall, Louisville, Ky., Mrs. Sapinsky

sang Weber's "Ocean, Thou Mighty Monster," with orchestra accompaniment, and John Surmann was heard in a violin solo by Vieuxtemps.

The music chosen for the program of the Schumann Club, Bangor, Me., December 4, was confined to Russian composers and those of Italy in the eighteenth century.

A concert, under the auspices of the Heywood Club, was given at Louisville, Ky., December 5, by Miss Lucille Drummond, Miss Elsie Wulkop, Miss Seiler, Miss Wilson, Mr. McKelvey and Mr. Wanner.

The regular monthly musicale was given December 2 at Doylestown, Pa. The program, by Miss Emma Cox, was given by Mrs. Charles A. Heffernan, Mrs. George MacKerracher, Miss Melicent Smith and Roy Harvey.

A successful musicale was given by the members of the Keynote Club to all of the associate members, November 30, at Elgin, Ill. Miss Elizabeth Childs, Mrs. Hendrickson, Mrs. Schultz, Harry Miller, Miss Chisholm and Mr. Perkins were heard in an excellent program.

December 1 the Woman's League Club gave a concert at Kingston, N. Y. The program was an elaborate one, including numbers by Miss Sara Masten, pianist; Miss Grace Horton, soprano; H. S. Coykendall, baritone; Judge Van Etten, bass; G. H. Bromby, tenor, and B. Johnston, violinist.

The promised performance of Handel's "Messiah" by the Musical Club and Philharmonic Society will take place at the Auditorium, Louisville, Ky., on the evening of December 29. The soloists will be Miss Flora Marguerite Bertelle, Mrs. Carrie Rothschild Sapinsky, Thomas C. Barr and Douglas Webb.

Two choruses in Columbus, Ohio, are studying two oratorios. The Columbus Oratorio Society is working regularly at "Elijah." And the St. Patrick Church Choir of about eighty voices, assisted by some of the best singers in Columbus, is making steady progress at Handel's greatest work, "The Messiah," under the direction of W. H. Lott.

At North Attleboro, R. I., December 9, the Choral Society, under the direction of Dr. Jordan, gave a performance of Gounod's "Faust," in concert form, with the following soloists: Anita Rio as Margarita, Miss Adah Campbell Hussey as Siebel, Clarence B. Shirley as Faust, Frederick Martin as Mephisto and Gwilym Miles as Valentine.

The Narragansett Choral Society, of Providence, R. I., gave a performance of "The Messiah" Tuesday evening, December 15. The soloists were: Mrs. Viola Waterhouse, soprano; Miss Adah Campbell Hussey, contralto; Dr. Clarence B. Davis, tenor, and L. B. Merrill, bass. This society may join with the Arion Club in its "Messiah" performance.

At the second meeting of the Junior Musical Club held December 1, at the house of Miss Bertha Paine on First street, Taunton, Mass., the Apollo Club was present as invited guests. Miss Grace Warner, Miss Rhodes, Miss Paine, Miss Ruth Davis, Miss Rachel Walker, Miss Sadie McCarte, Miss Chase, Miss Madeleine Godfrey, Miss Crocker and Miss Buffington contributed to the program.

A meeting of the Musical Art Society was held in the Woman's Club building, Louisville, Ky., December 8. The following program was given: Russian Songs—Mrs. Carrie Rothschild Sapinsky; Romance, op. 9, No. 1 (Chaminade), Elegy (Gade), Romance (Gade), Canzonetta (Gade), Scherzo (Gade), Mrs. Claude Allen; Cycle of Christmas Songs (Peter Cornelius), Mrs. William Davenport; Duet (Bairdow), Mrs. Davenport—Mrs. Sapinsky; Waltz (Chopin), Bourrée Third Violoncello Suite (Bach), Mrs. Claude Allen, and Theodora's "Legende" (Halévy).

Mrs. Carrie Rothschild Sapinsky. Accompanists, Miss McGill and Mrs. Newton Crawford.

The Verdi Club, made up of pupils of Madame Tealdi, New Haven, Conn., has begun work on two operettas which are to be produced the coming season. The club is now composed of about twenty voices, and has among the numbers several new members. The work at present is mainly with glees. "The Rose of Savoy" and "Lesson of Charity" will be given this winter, probably shortly after New Year's.

The first concert of the Ladies' Choral Club was given December 15 at New Rochelle, N. Y. The club, under the directorship of Charles Andre Filler, is studying works by Brahms, Liszt, Chadwick, Bartlett and other noted composers, and will sing with string accompaniment. The club will be assisted by the Mendelssohn Quartet, comprising Messrs. H. E. Distelhurst and Chas. Herbert Clarke, tenor, and James Metcalfe and Charles B. Hawley, bass.

The Musicales met with Mrs. C. F. Hawley, December 1, at Waukesha, Wis., and about seventy-five people were entertained. Mrs. Charles E. Nelson and Mrs. Katella Haynes played a piano duet, the High School Girls' Quartet sang. Vocal solos were rendered by Addie Gove, Miss Mary L. Putney, Miss Ednah Seltzer and Miss Adela Rankin. Mrs. Jay Gove played a piano solo, Frank Thompson a violin solo, and Mrs. Hawley and Jay Gove sang a duet. The next meeting will be held with Mrs. Calvin Jackson on December 15.

A new musical club has been formed in Waverly, N. Y., the members being the pupils of Miss Edna Mixer. The following officers have been elected: President, Josephine Hall; vice president, Miss Pauline Angell, and Miss Maude Ellis, secretary. The second meeting was held at the home of Miss Mixer late in November, and devoted to the study of Beethoven. The program was rendered by Miss Fanny Harnden, Miss Gertrude Slaughter, Miss Amy van Atta, Miss Pauline Angell, Miss Tina Engleman, Miss Hall, Miss Maud Ellis and Miss Josephine Hall.

The concert given at Menominee, Mich., by the Matinee Music Club recently was one of the musical successes of the year, and thoroughly enjoyed. The membership of the club includes the best musical talent in the twin cities. The program was introduced with an instrumental quartet in which the following figured: Mesdames W. N. Mills, George Hastings, E. Guensburg and Miss Belle Underwood. This was followed by a vocal solo by Miss Clara Portersfield. Prof. and Mrs. Bush played a duet. The Ladies' Vocal Quartet is composed of Mrs. Wilcox and the Misses Kimball, Adams and Nagule. Miss Belle Underwood played a piano solo, after which Mrs. J. J. Crosby sang. Mrs. Busch played a piano selection and Mrs. D. M. Wilcox sang.

A concert was given December 3 at the German club rooms, St. George, N. Y., by the United States Island Philharmonic and Harmony Societies. There are now about forty pieces, under the direction of Jean Lamont Schaefer. The membership of the society is made up entirely of amateurs, and no professional help was engaged to carry out the program. The patronesses of the new society include some of the best known society women of Staten Island. In addition to the active members, the following well known Staten Islanders are associate members of the society: Mrs. Courtland W. Anable, Mrs. Arthur von Briesen, Mrs. Bertha Benziger, Mrs. E. C. Bridgman, Charles A. Blyth, John Bades, Mrs. William Bryan, Mrs. Louis Benziger, Mrs. Eugene DuBois, Mrs. Defrees Critten, Mrs. Hans Clason, Mrs. Francis MacDonald, Mrs. Arthur E. Dowler, Miss Dix, S. M. Dice,

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MRS. HELEN RHODES' LECTURES.

SOME interesting criticisms of Mrs. Helen Rhodes' lectures follow:

Mrs. Charles W. Rhodes (Helen Rhodes) gave her illustrated lecture on Wagner's "Parsifal" in Witherspoon Hall yesterday afternoon, and in view of the forthcoming presentation of the music drama this talk had a special value. Her lectures are so different from anything of the kind that we have had in Philadelphia as to be exceedingly entertaining. Expositions of Wagner's music dramas generally consist of a gentleman seated at the piano, telling the plot of the work under consideration, and playing motifs from time to time, which, from a student's viewpoint, has a certain value, but which in no sense gives any special impression of the work in question. Mrs. Rhodes, on the other hand, takes the premise that for an adequate of a Wagner music drama it is necessary only to have a knowledge of the Wagnerian philosophy and a general idea of the whole work rather than a complete knowledge of all the leit motifs as they occur in it. In her lecture yesterday, which differed but slightly from the one heard earlier in the week, she gave some history of "Parsifal," speaking of the various versions of the legend—that of the Arthurian chroniclers and that of Wolfram von Eschenbach, from which source Wagner drew so much, and she then took her audience in imagination to Bayreuth, telling the story of "Parsifal" in detail, while photographs of each act, scene and character of the play were shown, as they were at the Wagner theatre in the Franconian village. Instead of the usual exposition of motifs, Adolf Glöse, an entirely adequate pianist, played long excerpts, the better to illustrate which Mrs. Rhodes would very often recite passages of the "book" of "Parsifal."—The Philadelphia Public Ledger, December 13, 1903.

Mrs. Helen Rhodes' illustrated musical lecture on Wagner's great music drama drew a large audience to Witherspoon Hall last evening and proved to be at once instructive and highly interesting. Since the original announcement, which contemplated but one appearance in this city, a second affair has been scheduled to take place at Witherspoon Hall on Saturday afternoon next, beginning at 3:30 o'clock. This led to a change in the program for last evening, a very considerable part of the first lecture being devoted to the "Ring des Nibelungen," with but a rather hasty résumé of "Parsifal." On Saturday afternoon this last work of the German master, however, will be taken up in greater detail and at greater length.

Mrs. Rhodes possesses an attractive stage presence and speaks clearly and intelligently. With so large a topic as the "Ring," "Parsifal," the Bayreuth Festspielhaus and its performances, and something concerning Richard Wagner himself and his family, friends and royal Bavarian patron, the lecture was necessarily of a somewhat sketchy pattern. But Mrs. Rhodes succeeded eminently in conveying an idea of the whole Wagnerian movement, of the purposes and achievements of the poet musician, and without seeking to enter into the technicalities of the works gave a remarkably complete survey, just suited to the popular needs and tastes.—The Philadelphia Record, December 9, 1903.

There was an intelligent and interested audience at Witherspoon Hall last evening, when Mrs. Helen Rhodes delivered a musically and pictorially illustrated lecture on "Wagner and the Bayreuth Festival." The subject is one with which she has gained a first hand and intimate acquaintance through frequent visits to Bayreuth, and she treated it with a freshness and brightness and authority which

made the occasion one of more than ordinary value and consequence. * * *

By means of colored pictures thrown upon a screen she showed the streets of the place, its people, its central square, its famous theatre and its vicinages; and then in the same manner she illustrated a performance of the "Ring," exhibiting the stage settings used at the Bayreuth Theatre and engaging in a running commentary on the story and the music.

In this phase of her lecture she had the assistance of Adolf Glöse, who played the different leading motives in the order of their emergence. The whole served to give the listener a very good idea both of the Wagnerian music drama and of the manner of its presentation, at its Bavarian headquarters.—Philadelphia Inquirer, December 9, 1903.

MRS. RHODES' LECTURE ON WAGNER.

Last evening at Witherspoon Hall Mrs. Helen Rhodes gave her first lecture in the interest of a popular exposition of the music dramas of Richard Wagner. Her methods are unique and original. She properly designates the undue insistence of the motif enthusiasts, considering the symbolism of Wagner's work as applied to the life of today as being the true meaning of the composer.

In her exposition of her subject Mrs. Rhodes made intelligent use of the stereopticon and the piano, being ably assisted by Adolf Glöse, a musician of no small ability. The incidents of importance in the life of Wagner were interestingly presented, and followed by broad and successful sketching of the main points of interest of the great trilogy, and the particular work that is claiming the present attention of music lovers, "Parsifal." On Saturday Mrs. Rhodes' second lecture will be devoted entirely to "Parsifal."—The Press, Philadelphia, December 9, 1903.

A LECTURE ON "PARSIFAL."

Lovers of Wagner's musical composition enjoyed a treat yesterday afternoon when Mrs. Helen Rhodes lectured on "Parsifal" at the Lyric. The lecture was profusely illustrated, the majority of its pictures exhibiting Bayreuth during a Wagner festival in that Bavarian home of music. Mrs. Rhodes, whose theory of Wagnerian genius is that none has transcended it, showed her audience that the great composer meant to treat the religious question involved in "Parsifal" with reverence, in spite of the fact that the theme of the opera has been scored as sacrilegious. "Parsifal," she said, "is not likened to our Lord. He does preach that renunciation is wisdom, just as Buddha contended, and he either preached ethics or he said nothing." Mrs. Rhodes declared that no connection exists between King Arthur and the Holy Grail; that all such legends are purely poetical, and that in "Parsifal" Buddhism and Catholicism are united with Christianity.

The pictures carried the audience through a day in the heart of Wagnerland, showing how fashionable rubbed shoulders with peasant in a mutual desire to honor the German composer.—Baltimore American and Commercial Advertiser.

Mr. Dahm-Petersen With the Arion.

A DOLPH DAHM-PETERSEN, the baritone, sang at the Brooklyn Arion Sunday afternoon, December 13. The papers spoke of his singing as follows:

Mr. Dahm-Petersen, who plays his own accompaniments, sang a selection of serious songs by V. Fiedler, Franz, Strauss, Grieg, Kjerulf and Tschakowsky. He controls his dark colored baritone like a master, and his interpretations stamp him as the true artist.—New York Staats Zeitung.

Mr. Dahm-Petersen, the vocal soloist, who, in rendering his songs, was his own accompanist on the piano, was warmly applauded, and he would have won still heartier applause if he had selected some more joyous songs.—Brooklyn Eagle.

Mr. Dahm-Petersen sang six songs by composers of the classic and modern school, and the storm of applause which followed each selection showed that his auditors know how to appreciate his eminent interpretations.—Morgen Journal.

Mr. Dahm-Petersen chooses to do pioneer work by singing songs which hardly ever are heard in concert.

The large audience yesterday appreciated this and listened to his selections with devotional interest and rewarded him with storms of applause.—New York German Herald.

OTOKAR MALEK.

RECENT criticisms on Ottokar Malek's playing in Chicago include the following extracts:

If one may judge by the large audience in the Studebaker last evening, the appetite for good piano music is growing rapidly. The talent of the young Bohemian Malek was quickly recognized by those who were fortunate enough to hear him in one of the Dickinson recitals in Evanston last year, and by these, at least, his reappearance was anticipated with pleasure. His program last evening was exacting enough to satisfy the ambitions of the most aspiring player, and that he acquitted himself with great credit was evidenced by the enthusiasm of his audience. Rarely has anything been heard more delicious than his playing of the Beethoven Rondo or the Gavotte and Variations by Rameau, and again the contrasting number, the Haydn Andante.—The Chicago Chronicle, December 7, 1903.

One might have thought that the ghost of the ill-fated Frenchman sat before him, in the form of this slender young Bohemian, at the Studebaker last night. The same melancholy countenance, half stooping shoulders, slender physique—the same velvety minor tones flowing under his finger tips—almost the same unhappiness in his soul from a woman's unfaithfulness; such was the impression Ottokar Malek, the stranger from Bohemia, presented to a Chicago audience last evening.

He played the Bach-Tausig Toccata and Fugue superlatively well. He understood the pleasant mood of Beethoven's Rondo in G major. He conquered the finger difficulties of Rameau's Gavotte and Variations. He read "Papa" Haydn's Andante until one almost heard the scolding of the redoubtable Mrs. Haydn interrupting her spouse's happier musical thought. The Etudes Symphoniques of Schumann were played in masterly fashion. Malek stretched the tremendous chords in which Schumann delighted, without an effort, apparently, and gave them distinctly and musically. It is something of a physical feat, alone, to play most of these Etudes. The Brahms G minor Rhapsodie he gave with much poetic feeling; but when it came to the Chopin Fantasia—indeed, words may not express the rapture engendered by the sounds which came from the piano under Malek's hands. In all the other numbers he was technically a wonder, a poetical interpreter—but in Chopin—we have thought that this pianist, and that one, and then another, was the ideal Chopin player. But it remained for Malek to come and breathe the breath of Chopin upon the piano keys, and let us hear the soul of this genius of the piano. Not since De Pachmann have we heard those mellow chords, those exquisite ripples, those tones that are sighs, those delicacies of sound which enchant without calling upon the reason to explain—and De Pachmann was different, for he delighted only the senses, while Malek gives us the spiritual Chopin. This fantasia is a particularly beautiful one. How this young artist could play other works of Chopin can only be guessed, of course; but it would seem that in this music is his peculiar forte, for he has the touch and the temperament, and the all conquering technic.

A word about his technic. He plays without an effort, it would appear, the most difficult passages, hardly leaning this way or that, his long arms seeming all sufficient in reaching any part of the keyboard. His pale face never flushes, and after the Schumann Etudes the unknowing ones would never have credited him with having worked hard had he not wiped the profuse perspiration from his face at the finish. His chords and scales and trills are perfection. He accomplishes marvels with his wrists and fingers. Withal he is a quiet, tall and thin young fellow, who apparently cares very little for anything or anybody, and one would not accuse him of conceit.

A large audience greeted the new pianist and accorded him warm approval.

The program was finished with three selections from Grunfeld, who was one of Malek's teachers, a Scherzando of Sauer's and "By the Seashore," by Smetana.—Chicago Journal.

It may be said that Mr. Malek is an interesting pianist—interesting because he keeps his hearer constantly wondering as to what he will do next. He is a devotee of strong contrasts. Touch, tempo, dynamics, expression, all are assiduously contrasted. His technical equipment is large, especially in the matter of finger work. * * * The tone he wins from the instrument is frequently of marked beauty; his scale is often admirably clear and pearly, and he can accomplish satisfying results in the differentiating of the voices in polyphonic work.—Chicago Tribune.

Ottokar Malek is hailed as one of the young musicians from Prague destined to awake all sorts of commotions in the musical breast of this land to which he is come.

* * * Malek should become—popular. He has every qualification. He is physically spirituelle and interesting; professionally he



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is well equipped, for he has the fingers of a Rosenthal, and is decidedly a tone painter. He plays the popular classics with telling effect, and yet preserves a modest demeanor and a most engaging presence. He is the sort of pianist women will rave over, for he is as romantic in temperament as he is skilled in the technique of piano playing. Yes, Malek should become popular.

The first part of the program was devoted to the Toccata and Fugue of Bach-Tausig, the Beethoven Rondo in G major, Gavotte and Variations by Rameau and the Haydn Andante. And Malek shone through all of them. The Rameau number brought forth the digital dexterity that revived memories of Rosenthal; the Rondo and the Andante gave evidence of that long training in tonal coloring which was beautifully done.

The second part was given to that tremendous study of Schumann's, the Etudes Symphoniques, and gathering inspiration for each new attack, Mr. Malek came through the ordeal magnificently. There were suggestions occasionally that form and reason were being sacrificed for technical results, but it was all effective.

The third part was given over to Brahms and Chopin, and there were five selections in the last part, three by Grunfeld, under whom Malek studied, and one each by Sauer and Smetana. They were all given with the same virtues dominant as have before been noted—an always effective, often marvelous technique; a tone coloring that is not weighted with character, and yet is worthy of commendation,

and a general musicianship that promises much for the newcomer.—The Chicago Inter Ocean.

Claude Cunningham With Patti.

CLAUDE A. CUNNINGHAM, the baritone of the Patti Concert Company, is winning well merited success wherever he sings.

The following press notices, which were taken at random, are only a few of the many he received:

Claude Cunningham, a sonorous basso of fine dramatic quality and sound vocal method, earned an encore for his rendering of the "Pagliacci" prologue.—Philadelphia North American.

Claude A. Cunningham, who possesses a sonorous basso of dramatic quality, was the first soloist on the program. He made an excellent impression with his rendition of the "Pagliacci" prologue by Leoncavallo. His voice is of very pleasing quality, and his vocal method is excellent. His singing was one of the most attractive features of the entire program.—Buffalo Courier.

Of the two assisting artists the baritone Claude A. Cunningham was the better. He has a voice of unusual dramatic power, but also

has the gift of modifying it so as to give it remarkable expressive-ness when he sings the lighter numbers.—Der Anzeiger, Cleveland, Ohio.

Of the list Claude A. Cunningham was the best. He has a baritone of richness and strength and he sang well.—Cleveland (Ohio) Plain Dealer.

* * * She has surrounded herself with an excellent company. Claude A. Cunningham possesses a rich voice and sings with feeling and power.—Cleveland World.

Mr. Cunningham aroused enthusiasm by his excellent rendition of the "Pagliacci" prologue in English, and the audience gave strong acknowledgment.—Baltimore American.

Mr. Cunningham sang the prologue to "I Pagliacci" in a voice whose tone was pure and sweet and with much dramatic fervor.—Baltimore Sun.

Mr. Cunningham sang the prelude to "I Pagliacci" with dramatic vigor and effective vocalization that made the hit of the evening, next to that of Madame Patti herself.—The Sentinel, Milwaukee, Wis.

London, England.

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